















AS YOU LIKE IT.



SHAKESPEARE

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AS YOU LIKE IT

WITH

AN INTRODUCTION AND NOTES

BY

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## INTRODUCTION.

*As You Like It* belongs to the same period in Shakespeare's life as *Much Ado About Nothing* and *Twelfth Night*, and was written somewhere between 1598 and 1600, probably in 1599. Its source, so far as it is derived, is Lodge's novel, *Rosalind or Euphues' Golden Legacy*, or possibly some drama founded on that novel. But the borrowing from Lodge consists chiefly in incidents and names, the characterization being entirely Shakespeare's, and Jaques, the Clown, and Audrey his own creations.

An old knight, Sir Rowland de Boys, dies, leaving behind him three sons, Oliver, Jaques, and Orlando: and by his will entrusts to the eldest the care and education of his two younger brothers. In the case of the former of these two, Oliver obeys his father's behests; but the latter, towards whom he has without cause conceived a violent hatred, he treats with every indignity, associating him with his menials and refusing him all proper education. As Orlando grows to manhood, his spirit rebels against the long-endured injustice, and in the opening scene he demands of his brother the inheritance bequeathed him by his father, with liberty to seek his fortune in the world. A violent quarrel is the result, and



Orlando seizing Oliver by the throat, compels him to listen to the just reproaches with which he brands his unbrotherly conduct. Cowed by this unexpected rebellion against his authority, Oliver determines to get rid of his brother by treachery. A ready means, as he thinks, is to be found in secretly encouraging Orlando in a desire he has formed to take part in a wrestling match to be held the next day at the neighbouring court of a Duke who has usurped the title and possessions of an elder brother. At this tournament Charles, the Duke's champion wrestler, engages to meet all comers, and, as it happens, hearing that Orlando proposes to enter the lists, now presents himself before Oliver, urging him to dissuade his brother from so rash an encounter. So far from listening to the wrestler's suggestion, Oliver freely discloses to him that he would be only too glad if his brother got his neck broken for his pains. When, the next day, the wrestling is going forward, but before Orlando has entered to challenge Charles, we are introduced to Rosalind, daughter of the banished Duke, and Celia, daughter of the usurping brother. To them, seated on the lawn before the ducal palace, there comes an old courtier, Monsieur Le Beau, with the news that the contests are to be transferred to the spot they now occupy, and after some hesitation they determine to remain and witness the result. On the appearance of Orlando as challenger, Rosalind and Celia, attracted by his youth and bearing, endeavour by every means to dissuade him from so hazardous a venture. Orlando, however, though much flattered by their interest in him, declines to withdraw from his challenge. The wrestling therefore proceeds, and to the astonishment of all O

lando throws Charles so heavily that he has to be carried away half dead. Upon being questioned by the Duke, Orlando declares himself to be the son of Sir Rowland de Boys. This fact gives him a further interest in Rosalind's eyes, Sir Rowland having been one of her father's dearest friends, and, after a fashion common in the days of chivalry, she now rewards his prowess by the gift of a chain from her own neck. Shortly after the wrestling of the usurping Duke, who, when expelling his brother, had detained Rosalind as a companion for his daughter, suddenly determines to banish her also on the pretence of her being a traitor. On hearing this Celia resolves to accompany Rosalind in her exile, and they at once make preparations for their flight, Rosalind disguising herself as a young forester, while Celia assumes the character of a rustic maiden. They also persuade the court Clown, who is devoted to Celia, to follow their fortunes, and during the night make their escape with the intention of seeking the banished Duke who, followed in his exile by many of his old courtiers, is now in the forest of Arden leading a life of careless freedom, and "fleeing the time" in various healthy pastimes. Meanwhile Orlando,--his brother being stirred to still greater malignity by the failure of his stratagem,—abandons his home, and as chance has it, wanders in the same direction. After a time he falls in with Rosalind and Celia, whom their disguise prevents him from recognizing. Rosalind's image, however, is in his heart, for at first sight he had fallen in love with her, while his comeliness, courage, and modesty had inspired her with a like passion. Little suspecting who his companions are, he in his wretchedness confides to Rosalind the secret of his hopeless love. She, deter-

mined to test the reality of his devotion, pretends to know how to cure his disease, his "quotidian of love," as she terms it, and to have successfully treated one suffering in a similar way. Her treatment of that case she describes as follows: "He was to imagine me his love, his mistress, and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, Proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this colour: would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him, that I drave my suitor from his mad Lumour of love to a loving humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't." Though protesting that he does not wish to be cured, Orlando undertakes to follow her course of treatment, and the next day she pretends to experiment upon him with her healing art. In the midst of this her first endeavour, Orlando has to leave her in order to attend upon the banished Duke whose service he has entered since coming to the forest, but promises to return in two hours. The two hours pass by, but no Orlando appears. A little later, however, Oliver,—who, driven from his home by the usurping Duke on the pretext that he had been privy to the flight of Rosalind and Celia, has wandered out into the forest, and while asleep has been saved by his brother

from the attack of a lioness,—comes on the scene to explain that Orlando's failure to keep his engagement with Rosalind is due to the wounds he has received in the encounter.' At this news Rosalind goes off into a swoon.' Recovering from this, and anxious to keep up her assumed character, she pretends to have been counterfeiting faintness; but Celia, who of course knows the truth of the matter, will not allow Oliver to leave them until Rosalind has been got safely home to their cottage in the forest. Brief as his acquaintance with Celia has been, it is long enough for him to fall desperately in love with her. On rejoining Orlando he confesses the sudden passion he has conceived for the country maiden, as he supposes her to be, and declares his intention, if she will marry him, to "live and die a shepherd" for her sake, making over all his possessions to the brother whose return for his cruel treatment was to save his life. Orlando and Rosalind, Oliver and Celia, are not, however, the only characters in the play whose hearts have been "cleft with the blind bowboy's butt shaft." Others are Touchstone, the Clown, who, accompanying Rosalind and Celia to the forest, has become enamoured of a rustic beauty and coquette, named Audrey; Silvius, a shepherd, devoted to Phebe, a shepherdess, who in her turn is captivated by Rosalind under her guise of a young forester. To bring them all together in marriage is to be Rosalind's achievement. Satisfied that Orlando's love for herself is as genuine as hers for him, she obtains from the Duke, her father, a promise that if she can produce Rosalind, he will give her to Orlando, and exacting from Phebe an engagement that if she (Phebe) refuses to marry her (Rosalind) she will accept Silvius as her

husband, she undertakes that on the morrow Orlando shall have his Rosalind, Silvius his Phebe, and that in company with Oliver and Celia, Touchstone and Audrey, they shall all be married in the presence of the Duke. Accordingly on the morrow, discarding her disguise, she appears in her own character and gives herself to Orlando, while Phebe, discovering the delusion under which she had been, keeps her word to take Silvius, and the fourfold marriage is celebrated beneath the forest trees. The ceremony is scarcely over when the second son of Sir Rowland de Boys appears on the scene to announce that the usurping Duke, surrendering his dukedom and restoring to the banished lords and to Oliver the lands he had confiscated from them, has resolved to spend the remainder of his life in religious seclusion. The rightful Duke then returns, with his daughter and niece and their respective husbands, to resume his proper position, and the play comes to an end in general joy.

Of all Shakespeare's comedies none other is so altogether bright, joyous, and sunny. In the *Merchant of Venice* a broad vein of gloom runs throughout the play, and it is not till the very close that our doubts and fears are resolved into happiness: in *Twelfth Night*, Viola's grief for her lost brother lies heavy on her young life, while the Duke's love for Olivia is tragic in its intensity: the mirth and brilliant repartee of *Much Ado* are darkened by the terrible cloud of Claudio's mistake: *A Midsummer Night's Dream* is of too fantastic and airy a texture to count as a comedy of real life. In *As You Like It*, for the keen and not seldom caustic sallies which so readily spring to Beatrice's lips we have in Rosalind's pleasantry and badinage a wit that, no less sparkling, is throughout

informed with tenderness, and for the somewhat boisterous merriment of Sir Toby and his companions the quaint humour of Touchstone and the fanciful melancholy of Jaques. But above all the life of open-air enjoyment, the freedom from carking care and selfish ambition which make the Duke's exile less a grievance than a happy release from the artificiality of court life, the bright fun to which Rosalind's disguise gives birth, the diverting entanglements of rustic love, the glad chorus of the foresters, Amiens' blithe songs, the feastings beneath the greenwood tree,—these have a charm unique of their kind. Moreover, *As You Like It* "is through and through an English comedy, on English soil, in English air, beneath English oaks; and it will be loved and admired, cherished and appreciated, by English men as long as an English word is uttered by an English tongue. Nowhere else on the habitable globe could its scene have been laid but in England, nowhere else but in Sherwood Forest has the golden age, in popular belief, revisited the earth, and there alone of all the earth a merry band could, and did, fleet the time carelessly. England is the home of *As You Like It*, with all its visions of the Forest of Arden and heavenly Rosalind; out let it remain there; never let it cross 'the narrow seas' No Forest of Arden, 'rocking on its towery top' all throats that gurgle sweet,' is to be found in the length and breadth of Germany and France, and without a Forest of Arden there can be no Rosalind" ..\*

By no other pen, than Shakespeare's could there be painted a picture of such lovely grace, such arch humour

The principal  
characters  
Rosalind.

\* Furness, *Preface to New Variorum Shakespeare*, p. vii.

and sprightly frankness, such tenderness of heart coupled with a spirit so brave, so full a measure of maidenly modesty set off by a daring disregard of what mere convention hallows or prudery decrees, a sensibility so delicate, an intellect so swift and keen. As beheld by us at first, Rosalind is still grieving for her banished father. Fondly loved by her cousin, who would, were it possible, make up to her for all she has lost, her thoughts cannot but recur to him who has been stripped of his dukedom and torn from herself. She will not, however, indulge in selfish regrets, but yields to her cousin's tender remonstrances, and as from behind a summer cloud her natural vivacity brightens out into sunny flashes of merriment, which yet give token of the grief she masks. The incident of the wrestling which quickly follows diverts her thoughts from herself into sympathy with the luckless Orlando. For, attracted as she no doubt is by his comeliness and manly bearing, it is his description of his low estate that first touches her generous heart. To one so "out of suits with fortune," her good-will is instinctively due. And as she witnesses his prowess, as she learns who he is, and marks the proud affection with which he kindles at the Duke's disparagement of his father, a warmer feeling creeps into her bosom. Banished almost immediately afterwards she has need of all her courage. Yet it is not for herself but for her cousin that that courage must be kept up. For the devoted affection which shared her exile she must and does nerve herself to make a return in tender solicitude and protection of "the weaker vessel", while now that she is away from the depressing artificiality of court life and from scenes which daily reminded her of an absent father, she seems

at once to recover the joyous sprightliness that was hers by nature. Yet her heart is not without its burden. As true in her case as in Phebe's "that saw of might," "Who ever loved that loved not at first sight?" And with the conviction of this comes also the conviction that hope is not for her. In her former life she was separated by birth and rank from one of Orlando's fortunes; in her new life she has not even the prospect of ever seeing him again. What bright amazement, then, when she finds the verses to her own name hung upon the trees, what rapture when to her beating heart comes the news of Celia's discovery of the author! In the eager dialogue to which this gives rise the fervency of her love disdains all disguise: and soon under the device of curing Orlando's malady, she has the delightful experience of reading his heart without betraying her own. Yet so completely has she now yielded to her love that the effort to hold in her feelings is well-nigh beyond her power. If she tortures her lover by hiding her identity, no less does she torture herself; and to one less diffident than Orlando even the delicious wit behind which she shelters herself would scarcely have veiled the joy bubbling up in her heart and threatening to find utterance on her tongue. Against the news of his being wounded the restraint she has put upon herself is no longer proof. For all her mannish garb, the woman will be out and she falls to the ground in a heavy swoon. The necessity for disguise, however, is not much longer needed. All doubts as to the worthiness of Orlando's love have ceased, and she needs only her father's permission to give herself where her heart has been so wholly given. Yet that her happiness may be complete she needs that



those around her should share in it. Silvius, of whom she had said--

“ Alas, poor shepherd ! searching of thy wound  
I have by hard adventure found mine own,”

must have his long-disdainful Phoebe ; Touchstone, the faithful attendant upon her escapade, be rewarded with the homely Audrey of his choice ; above all her well-loved cousin, the cousin who so fondly worships her, is so entirely contented to be eclipsed by her more brilliant fascinations, and has so unhesitatingly sacrificed everything for her,—must, as she hopes, find in the now-changed Oliver one as worthy of the love so lavishly bestowed upon him as she is well assured Orlando will prove to herself.

Celia Though somewhat thrown into the shade by her cousin's greater brilliancy of wit, or at all events more abundant vivacity, Celia possesses in rich degree almost every feminine charm that the most exacting could require. Shrinking from all display and all prominence of situation, she yet shows when alone with Rosalind that she is gifted with no ordinary quickness of intelligence, and that that intelligence has suffered nothing for want of cultivation. Nor of the stronger characteristics, such as decision, firmness, endurance, has she any lack. Bound to her cousin by an infinite sympathy, she makes that cousin's wrongs her own. Not for an instant does she hesitate between an unjust father and the object of his injustice. She cannot even understand how Rosalind should suppose hesitation possible. The sacrifice is great, the risks she runs are great ; but to her self-sacrifice comes as a thing too ordinary to count as a merit, to her no risk can weigh aught in the balance against desertion

of the best beloved of her life. If under physical stress her less daring spirit craves comfort and support, she in her turn can minister like relief when depression and anxiety call for it. Sorrow, one feels, can hardly touch her except through Rosalind: when it is well with the idol of her generous enthusiasm, earth and heaven seem to smile. In those bright moments she sparkles with gleeful, rãguish, banter; she lets fly swift shafts of railery welcomed by her who is their mark, diverting sombre thought, inspiring a responsive blitheness of heart. Orlando may exclaim "how bitter a thing it is to look into happiness through another man's eyes!" but no shadow of envy at another's joy can enter into the conception of Celia as she beholds Rosalind worshipped with unmeasured devotion. It is as natural to her to see her cousin in all things preferred before her as it is to keep herself in the background a listener to the sprightly flow of jest and repartee in which she, had she so willed, might well have borne her part. If grace of person went far towards kindling in Oliver's breast a love so sudden and so intense, we may feel sure that he also instinctively beheld in her character a womanly tenderness, a grace and purity of soul, that stirred to its depths all that was noble in his nature, and enforced upon him that determination to a worthier life which his brother's chivalrous hazard had already aroused.

The Duke is a philosopher whose philosophy has been The Duke. perfected in the school of bitter experience and yet lacks all bitterness of taste. He can descant on "the uses of adversity," but his periods ring with the sincerity of belief, and his actions are in unison with his professions. Stripped of his power, and robbed of his well-loved and

only child, he yet finds solace in the loyal companionship of those who, once his courtiers, prefer exile with their old master to the good things of life at the hand of an usurping brother. The loss of his dukedom, indeed, evidently counts for little. Like Prospero he probably owes it to the small store he put upon possession and to a love of things higher than pomp and pride of place. Like Prospero he is ready when fortune so wills it to resume his own; but he does so, we feel, not without a lingering regret that his days of peaceful contentment are at an end. Such satisfaction as the recovery of state brings with it rests mainly on the power afforded him of rewarding those who followed his fallen fortunes, and of handing down his dukedom to one who has proved himself worthy to be the husband of his peerless daughter. Courteous to all, equable in temperament, with a ready sense of humour, a keen perception of what is unreal, and a genuine scorn for everything vicious, he is a gentleman first and a duke afterwards.

Orlando Though his soul "hates nothing more than" Orlando, Oliver is obliged to admit to himself, "yet he's gentle; never schooled, and yet learned; full of noble device, of all sorts enchantingly beloved; and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised." This testimony enforced by an unwilling conscience is amply corroborated by its subject's every act. Chivalrous generosity, a sincere diffidence as to his own merits, and great tenderness of heart stand out conspicuous marks of a character formed under circumstances that might have excused their very opposites. The high spirit which has yet so patiently brooked the cruelest

injustice at the hands of one from whom he might naturally expect all loving care and interest, resents at length a slavery that has become intolerable, but resents it without rancour, nay, even with a forbearance from such bitterness of reproach as insult added to tyranny might justly have provoked. Forced at last to abandon the home of his fathers, and but for the devotion of an old servant 'o wander forth not only an outcast but a beggar, he yet retains such loyalty of affection that when later on retribution is in his power, scarcely for a moment does he hesitate to imperil his life to save that of his would-be murderous brother. Towards his faithful old servant his tenderness is almost womanly; towards Rosalind his attitude that of unaffected diffidence. To so priceless a boon as her love who is he that he should aspire? His youth, his comeliness, courage, and prowess, he rates at nothing; and though offering all the devotion due to a being of a higher sphere, "'twere all one that" he "should love a bright particular star, and think to wed it." Of her who is "the quintessence of every syrite," he can "but live and die her slave" If in point of intellect and wit he is not the equal of his bright goddess, she will find in his manly nature a sterling complement to her brilliant endowments; while the position he is now called upon to fill will develop that self-reliance which his brother's cruelty vainly sought to crush, and give scope to the larger aims hitherto denied him.

With his easy-going philosophy Touchstone is thoroughly Touchstone at home in a play whose very title tells of debonaire enjoyment. Though used to the atmosphere of a court and to a life of privileged enjoyment, his fund of natural

cheerfulness adapts itself to the privations and annoyances that banishment have brought upon him. Like the fool in *Lear* he is moreover endowed with something nobler than mere good humour. To Celia his devotion is no less and no less unhesitating than that of his brother of the cap and bells to the outraged king. Bubbling over with quaint fun and drollery, he is equally at his ease when encountering the affected Jaques, when affectionately teasing Rosalind, when mystifying the simple Corin, William, and Audrey. If his own account of his earlier days is not to be accepted with implicit confidence, it is plain that he is not only a man of great mother-wit, but one of large and well-digested experience. His pithy sayings have nothing random about them; as the Duke says, "He uses his folly like a stalking horse and under the presentation of that he shoots his wit" right to the very heart of the matter. Though in his whimsical choice of the homely Audrey he may seem to be indulging his love of humour, we may be quite sure that he knew what he wanted, and that his acting was not like his speaking mainly for effect.

Jaques. Whatever the cause of his melancholy, Jaques tells us he is in love with it. From the Duke's remarks on his past life we may perhaps gather that something akin to remorse for a not very creditable career has soured a temperament never very healthy or well-balanced. As to the character of his melancholy, it is neither that of the scholar, nor of the musician, nor of the courtier, the soldier, lawyer, lady, or lover, but "it is a melancholy of mine own, compounded of many simples, extracted from many objects; and indeed the sundry contemplation of my travels, which, by often rumination, wraps me in a

most humorous sadness." In spite of his professions, we may take leave to doubt whether his satisfaction at this result of his experiences is as genuine as he would have us believe. It seems, indeed, as though that satisfaction was less in the melancholy itself than in its furnishing him with a garb under which his ill humour may have free play. For, if not actively malignant, his melancholy betrays itself chiefly in girding at the order of things in general. The sufferings of the wounded deer are made the text for a homily on the heartlessness of mankind be they of whatever station or manner of life. Out of a song, however merry, he can "suck melancholy, as a weasel sucks eggs"; yet when Amiens supplies this stimulant to his epicurean taste, it draws nothing from him but thanks so churlish as to be worse than none at all, an ill-mannered avowal of dislike to the Duke's society, a cynical epigram upon the folly of his fellow men, and a resolution to go to sleep if he can, or if he cannot, "to rail against all the first-born of Egypt." From Touchstone's moralizing he extracts food for lordly disdain, while at the same time he envies the Fool's license of speech and would himself have like privilege to "blow on" whom he pleases. Meeting Orlando, he assumes his self-conferred rôle of general censor, but retires discomfited from the combat on which he has rushed. Though offering to give away Audrey in marriage to Touchstone, he cannot let slip the opportunity of asserting his wisdom by a lecture upon the sin meditated in an irregular ceremony. In his encounter with Rosalind the self-satisfaction with which he describes the superiority and eclectic character of his own precious melancholy, is met by witty ridicule of his affectation,

and he is only too glad of an excuse to take himself beyond the range of her ready artillery. The foresters' rejoicing over their booty gives him an opening for a gibe at the Duke and for a sneer at their singing. The general wedding he salutes with contempt, but takes nothing from his patronizing endeavour to make Touchstone show his paces. Finally, his condescension bewrays itself in a benedictory farewell to the various characters of the play, though he must needs season his complacent "Bless ye, my children," with a waspish flier at Touchstone. The coxcombry of wisdom, sentimentality, and self-consciousness in which he pranks himself is redeemed by no generous action; his "often rumination" has no outcome in the shape of reality; the experience he boasts only makes him maudlin, "and," as Rosalind pithily sums it up, "to travel for it too."

AS YOU LIKE IT.



## DRAMATIS PERSONÆ

DUKE, living in banishment

FREDERICK, his brother, and usurper of his dominions.

AMIENS, } lords attending on the banished duke

JACQUES, }

LE BEAU, a courtier attending upon Frederick

CHARLES, wrestler to Frederick.

OLIVER,

JACQUES, } sons of Sir Rowland de Boys

ORLANDO, }

ADAM, } servants to Oliver.

DENNIS, }

TOUCHSTONE, a clown.

SIR OLIVER MARTEXT, a vicar

CHORIN, } shepherds

SILVIUS, }

WILLIAM, a country fellow, in love with Audrey.

A person representing Hymen.

ROSALIND, daughter to the banished duke.

CELIA, daughter to Frederick.

PHEBE, a shepherdess.

AUDREY, a country wench.

Lords, pages, and attendants, &c.

SCENE: *Oliver's house; Duke Frederick's court, and the  
Forest of Arden.*

# AS YOU LIKE IT.

## ACT I.

### SCENE I *Orchard of OLIVER's house*

*Enter ORLANDO and ADAM*

*Orl* As I remember, Adam, it was upon this fashion— he bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well : and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit : for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept : for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox ? His horses are bred better ; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly bred : but I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me : he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mimes my gentility with my education. This is it, Adam, that grieves me ; and the spirit of my father, which I think is within me, begins to mutiny against this servitude : I will no longer

endure it, though yet I know no wise remedy how to avoid it 22

*Adam* Yonder comes my master, your brother

*Orl.* Go apart, Adam, and thou shalt hear how he will shake me up.

*Enter OLIVER.*

*Oli.* Now, sir, what make you here?

*Orl.* Nothing. I am not taught to make any thing.

*Oli.* What mar you then, sir?

*Orl.* Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness. 30

*Oli.* Marry, sir, be better employed, and be naught awhile.

*Orl.* Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

*Oli.* Know you where you are, sir?

*Orl.* O, sir, very well. here in your orchard.

*Oli.* Know you before whom, sir?

*Orl.* Ay, better than him I am before knows me. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence.

*Oli.* What, boy!

*Orl.* Come, come, elder brother, you are too young in this.

*Oli.* Wilt thou lay hands on me, villain? 48

*Orl.* I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so. thou hast rail'd on thyself.

*Adam* Sweet masters, be patient: for your father's remembrance, be at accord.

*Ol.* Let me go, I say. 57

*Orl.* I will not, till I please you shall hear me. My father charged you in his will to give me good education you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

*Ol.* And what wilt thou do? beg, when that is spent? Well, sir, get you in. I will not long be troubled with you, you shall have some part of your will. I pray you, leave me.

*Orl.* I will no further offend you than becomes me for my good. 70

*Ol.* Get you with him, you old dog.

*Adam* Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word.

[*Exeunt Orlando and Adam*]

*Ol.* Is it even so? begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns worthier. Holla, Dennis!

*Enter DENNIS.*

*Den.* Calls your worship?

*Ol.* Was not Charles, the duke's wrestler, here to speak with me? 80

*Den.* So please you, he is here at the door and importunes access to you.

*Ol.* Call him in. [*Exit Dennis.*] 'Twill be a good way; and to-morrow the wrestling is.

*Enter CHARLES.*

*Cha.* Good morrow to your worship.

*Ol.* Good Monsieur Charles, what's the new news at the new court ?

*Cha.* There's no news at the court, sir, but the old news that is, the old duke is banished by his younger brother the new duke ; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke , therefore he gives them good leave to wander 93

*Ol.* Can you tell if Rosalind, the duke's daughter, be banished with her father ?

*Cha.* O, no ; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter ; and never two ladies loved as they do. 101

*Ol.* Where will the old duke live ?

*Cha.* They say he is already in the forest of Arden, and a many merry men with him ; and there they live like the old Robin Hood of England. they say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world.

*Ol.* What, you wrestle to-morrow before the new duke ?

*Cha.* Marry, do I, sir ; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in disguised against me to try a fall. To-morrow, sir, I wrestle for my credit ; and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender ; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in. therefore, out of my love to you, I came hither to acquaint you withal, that either you might slay him from his intendment or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will. 120

*Ol.* Charles, I thank thee for thy love to me, which thou

shalt find I will most kindly requite . I had myself notice of my brother's purpose herein and have by underhand means laboured to dissuade him from it, but he is resolute. I'll tell thee, Charles it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villanous contriver against me his natural brother : therefore use thy discretion ; I had as lief thou didst break his neck as his finger . And thou wilt best look to't ; for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device and never leave thee till he hath ta'en thy life by some indirect means or other ; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him , but should I anatomize him to thee as he is, I must blush and weep and thou must look pale and wonder .

*Cha.* I am heartily glad I came hither to you . If he come to-morrow, I'll give him his payment : if ever he go alone again, I'll never wrestle for prize more . and so God keep your worship ' 112

*Ol.* Farewell, good Charles . [*Exit Charles.*] Now will I stir this gamester . I hope I shall see an end of him , for my soul, yet I know not why, hates nothing more than he . Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised : but it shall not be so long ; this wrestler shall clear all : nothing remains but that I kindle the boy thither ; which now I'll go about. [*Exit.* 152

SCENE II. *Lawn before the DUKE's palace*

*Enter CELIA and ROSALIND.*

*Cel.* I pray thee, Rosalind, sweet my coz, be merry.

*Ros.* Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

*Cel.* Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine. so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee. 11

*Ros.* Well, I will forget the condition of my estate, to rejoice in yours.

*Cel.* You know my father hath no child but I, nor none is like to have — and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will, and when I break that oath, let me turn monster — therefore, my sweet Rose, my dear Rose, be merry.

*Ros.* From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love? 21

*Cel.* Marry, I prithe, do, to make sport withal. but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

*Ros.* What shall be our sport, then?

*Cel.* Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

*Ros.* I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women. 31

*Cel.* 'Tis true; for those that she makes fair she scarce

makes honest, and those that she makes honest she makes very ill-favouredly

*Ros.* Nay, now thou goest from Fortune's office to Nature's Fortune reigns in gifts of the world, not in the lineaments of Nature

*Enter TOUCHSTONE*

*Cel.* No ! when Nature hath made a fair creature, may she not by Fortune fall into the fire ! Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument ? 41

*Ros.* Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter off of Nature's wit

*Cel.* Peradventure this is not Fortune's work neither, but Nature's ; who perceiving our natural wits too dull to reason of such goddesses, hath sent this natural for our whetstone ; for always the dulness of the fool is the whetstone of the wits. How now, wit ! whither wander you ?

*Touch.* Mistress, you must come away to your father. 50

*Cel.* Were you made the messenger ?

*Touch.* No, by mine honour, but I was bid to come for you.

*Ros.* Where learned you that oath, fool ?

*Touch.* Of a certain knight that swore by his honour they were good pancakes and swore by his honour the mustard was naught now I'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight forsworn.

*Cel.* How prove you that, in the great heap of your knowledge ? 60

*Ros.* Ay, marry, now unmuzzle your wisdom.

*Touch.* Stand you both forth now : stroke your chins, and swear by your beards that I am a knave.

*Cel.* By our beards, if we had them, thou art

*Touch.* By my knavery, if I had it, then I were ; but if you swear by that that is not, you are not forsworn. no more ;



was this knight, swearing by his honour, for he never had any ; or if he had, he had sworn it away before ever he saw those pancakes or that mustard

*Cel.* Prithce, who is't that thou meanest? 70

*Touch.* One that old Frederick, your father, loves

*Cel.* My father's love is enough to honour him enough ; speak no more of him ; you'll be whipped for taxation one of these days.

*Touch.* The more pity, that fools may not speak wisely what wise men do foolishly.

*Cel.* By my troth, thou sayest true ; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show Here comes Monsieur Le Beau

*Ros.* With his mouth full of news 80

*Cel.* Which he will put on us, as pigeons feed their young.

*Ros.* Then shall we be news-crammed.

*Cel.* All the better ; we shall be the more marketable.

*Enter LE BEAU.*

Bon jour, Monsieur Le Beau : what's the news ?

*Le Beau.* Fair princess, you have lost much good sport

*Cel.* Sport ! of what colour ?

*Le Beau.* What colour, madam ! how shall I answer you ?

*Ros.* As wit and fortune will.

*Touch.* Or as the Destinies decree.

*Cel.* Well said : that was laid on with a trowel 90

*Touch.* Nay, if I keep not my rank,--

*Ros.* Thou lovest thy old smell.

*Le Beau.* You amaze me, ladies : I would have told you of good wrestling, which you have lost the sight of.

*Ros.* Yet tell us the manner of the wrestling.

*Le Beau.* I will tell you the beginning ; and, if it please your ladyships, you may see the end ; for the best is yet to do ; and here, where you are, they are coming to perform it

*Cel.* Well, the beginning, that is dead and buried.

*Le Beau.* There comes an old man and his three sons,--

*Cel.* I could match this beginning with an old tale. 101

*Le Beau.* Three proper young men, of excellent growth and presence.

*Ros.* With bills on their necks, 'Be it known unto all men by these presents'

*Le Beau.* The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him and broke three of his ribs, that there is little hope of life in him; so he served the second, and so the third. Yonder they lie, the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping. 111

*Ros.* Alas!

*Touch.* But what is the sport, monsieur, that the ladies have lost?

*Le Beau.* Why, this that I speak of.

*Touch.* Thus men may grow wiser every day it is the first time that ever I heard breaking of ribs was sport for ladies

*Cel.* Or I, I promise thee.

*Ros.* But is there any else longs to see this broken music in his sides? is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin? 122

*Le Beau.* You must, if you stay here; for here is the place appointed for the wrestling, and they are ready to perform it.

*Cel.* Yonder, sure, they are coming. let us now stay and see it.

*Flourish* Enter DUKE FREDERICK, Lords, ORLANDO, CHARLES, and Attendants.

*Duke F.* Come on; since the youth will not be entreated, his own peril on his forwardness.

*Ros.* Is yonder the man?

*Le Beau.* Even he, madam. 130

*Cel.* Alas, he is too young! yet he looks successfully.

*Duke F.* How now, daughter and cousin! are you crept hither to see the wrestling?

*Ros.* Ay, my liege, so please you give us leave.

*Duke F.* You will take little delight in it, I can tell you ; there is such odds in the men. In pity of the challenger's youth I would fain dissuade him, but he will not be entreated. Speak to him, ladies ; see if you can move him.

*Cel.* Call him hither, good Monsieur Le Beau.

*Duke F.* Do so I'll not be by. 140

*Le Beau.* Monsieur the challenger, the princesses call for you.

*Orl.* I attend them with all respect and duty.

*Ros.* Young man, have you challenged Charles the wrestler ?

*Orl.* No, fair princess ; he is the general challenger. I come but in, as others do, to try with him the strength of my youth.

*Cel.* Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength : if you saw yourself with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety and give over this attempt. 152

*Ros.* Do, young sir ; your reputation shall not therefore be misprised : we will make it our suit to the duke that the wrestling might not go forward.

*Orl.* I beseech you, punish me not with your hard thoughts ; wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial. wherem if I be foiled, there is but one shamed that was never gracious, if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing ; only in the world I fill up a place, which may be better supplied when I have made it empty.

*Ros.* The little strength that I have, I would it were with you.

*Cel.* And mine, to eke out hers.

*Ros.* Fare you well : pray heaven I be deceived in you !

*Cel.* Your heart's desires be with you !

*Cha.* Come, where is this young gallant that is so desirous to lie with his mother earth? 171

*Orl.* Ready, sir, but his will hath in it a more modest working.

*Duke F.* You shall try but one fall.

*Cha.* No, I warrant your grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

*Orl.* You mean to mock me after; you should not have mocked me before but come your ways.

*Ros.* Now Hercules be thy speed, young man! 179

*Cel.* I would I were invisible, to catch the strong fellow by the leg. [They wrestle]

*Ros.* O excellent young man!

*Cel.* If I had a thunderbolt in mine eye, I can tell who should down [Shout. Charles is thrown.]

*Duke F.* No more, no more.

*Orl.* Yes, I beseech your grace. I am not yet well breathed.

*Duke F.* How dost thou, Charles?

*Le Beau.* He cannot speak, my lord. 189

*Duke F.* Bear him away. What is thy name, young man?

*Orl.* Orlando, my liege; the youngest son of Sir Rowland de Boys.

*Duke F.* I would thou hadst been son to some man else;  
The world esteem'd thy father honourable,  
But I did find him still mine enemy:  
Thou shouldst have better pleased me with this deed,  
Hadst thou descended from another house.  
But fare thee well; thou art a gallant youth:  
I would thou hadst told me of another father.

[Exeunt Duke Fred., train, and Le Beau.]

*Cel.* Were I my father, coz, would I do this? 200

*Orl.* I am more proud to be Sir Rowland's son,  
His youngest son;—and would not change that calling,  
To be adopted heir to Frederick.

*Ros.* My father loved Sir Rowland as his soul,

And all the world was of my father's mind  
 Had I before known this young man his son,  
 I should have given him tears unto entreaties,  
 Ere he should thus have ventured.

*Cel.* Gentle cousin,

Let us go thank him and encourage him :  
 My father's rough and envious disposition 210  
 Sticks me at heart Sir, you have well deserved .  
 If you do keep your promises in love  
 But justly, as you have exceeded promise,  
 Your mistress shall be happy.

*Ros.* Gentleman,

*[Giving him a chain from her neck]*

Wear this for me, one out of suits with fortune,  
 That could give more, but that her hand lacks means.  
 Shall we go, coz ?

*Cel.* Ay. Fare you well, fair gentleman.

*Orl.* Can I not say, I thank you ? My better parts  
 Are all thrown down, and that which here stands up  
 Is but a quintain, a mere lifeless block. 220

*Ros.* He calls us back my pride fell with my fortunes ;  
 I'll ask him what he would. Did you call, sir ?  
 Sir, you have wrestled well and overthrown  
 More than your enemies.

*Cel.* Will you go, coz ?

*Ros.* Have with you. Fare you well.

*[Exeunt Rosalind and Celia]*

*Orl.* What passion hangs these weights upon my tongue ?  
 I cannot speak to her, yet she urged conference.  
 O poor Orlando, thou art overthrown !  
 Or Charles or something weaker masters thee.

*Re-enter LE BEAU.*

*Le Beau.* Good sir, I do in friendship counsel you 230  
 To leave this place. Albeit you have deserved  
 High commendation, true applause and love,

Yet such is now the duke's condition ,  
That he misconstrues all that you have done  
The duke is humorous , what he is indeed ,  
More suits you to conceive than I to speak of

*Orl.* I thank you, sir . and, pray you, tell me this ;  
Which of the two was daughter of the duke  
That here was at the wrestling ?

*Le Beau.* Neither his daughter, if we judge by manners ,  
But yet indeed the lower is his daughter 241  
The other is daughter to the banish'd duke,  
And here detain'd by her usurping uncle,  
To keep his daughter company ; whose loves  
Are dearer than the natural bond of sisters.  
But I can tell you that of late this duke  
Hath ta'en displeasure 'gainst his gentle niece,  
Grounded upon no other argument  
But that the people praise her for her virtues  
And pity her for her good father's sake , 250  
And, on my life, his malice 'gainst the lady  
Will suddenly break forth. Sir, fare you well  
Hereafter, in a better world than this,  
I shall desire more love and knowledge of you.

*Orl.* I rest much bounden to you : fare you well

[*Exit Le Beau*]

Thus must I from the smoke into the smother ;  
From tyrant duke unto a tyrant brother :  
But heavenly Rosalind !

[*Exit.*]

SCENE III. *A room in the palace*

*Enter CELIA and ROSALIND.*

*Cel.* Why, cousin ! why, Rosalind ! Cupid have mercy !  
not a word ?

*Ros.* Not one to throw at a dog.

*Cel.* No, thy words are too precious to be cast away upon  
curs ; throw some of them at me ; come, lame me with reasons.

*Ros.* Then there were two cousins laid up; when the one should be lamed with reasons and the other mad without any.

*Cel.* But is all this for your father? 9

*Ros.* No, some of it is for my father's child. O, how full of briers is this working-day world!

*Cel.* They are but burs, cousin, thrown upon thee in holiday foolery. if we walk not in the trodden paths, our very petticoats will catch them.

*Ros.* I could shake them off my coat: these burs are in my heart.

*Cel.* Hem them away.

*Ros.* I would try, if I could cry 'hem' and have him

*Cel.* Come, come, wrestle with thy affections. 19

*Ros.* O, they take the part of a better wrestler than myself!

*Cel.* O, a good wish upon you! you will try in time in spite of a fall. But, turning these jests out of service, let us talk in good earnest: is it possible, on such a sudden, you should fall into so strong a liking with old Sir Rowland's youngest son?

*Ros.* The duke my father loved his father dearly

*Cel.* Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should hate him, for my father hated his father dearly; yet I hate not Orlando.

*Ros.* No, faith, hate him not, for my sake. 30

*Cel.* Why should I not? doth he not deserve well?

*Ros.* Let me love him for that, and do you love him because I do. Look, here comes the duke.

*Cel.* With his eyes full of anger.

*Enter DUKE FREDERICK, with Lords.*

*Duke F.* Mistress, despatch you with your safest haste  
And get you from our court.

*Ros.* Me, uncle?

*Duke F.*

You, cousin:

Within these ten days if that thou be'st found  
So near our public court as twenty miles,  
Thou diest for it

*Ros* I do beseech your grace, 40  
Let me the knowledge of my fault bear with me  
If with myself I hold intelligence  
Or have acquaintance with mine own desires,  
If that I do not dream or be not frantic, —  
As I do trust I am not — then, dear uncle,  
Never so much as in a thought unborn  
Did I offend your highness.

*Duke F.* Thus do all traitors :  
If their purgation did consist in words,  
They are as innocent as grace itself :  
Let it suffice thee that I trust thee not. 50

*Ros* Yet your mistrust cannot make me a traitor  
Tell me whereon the likelihood depends.

*Duke F.* Thou art thy father's daughter ; there 's enough.

*Ros* So was I when your highness took his dukedom ;  
So was I when your highness banish'd him :  
Treason is not inherited, my lord ;  
Or, if we did derive it from our friends,  
What 's that to me ? my father was no traitor .  
Then, good my liege, mistake me not so much  
To think my poverty is treacherous. 60

*Cel.* Dear sovereign, hear me speak.

*Duke F.* Ay, Celia ; we stay'd her for your sake,  
Else had she with her father ranged along.

*Cel.* I did not then entreat to have her stay ;  
It was your pleasure and your own remorse :  
I was too young that time to value her ;  
But now I know her : if she be a traitor,  
Why so am I ; we still have slept together,  
Rose at an instant, learn'd, play'd, eat together,  
And wheresoe'er we went, like Juno's swans, 70  
Still we went coupled and inseparable.



*Duke F.* She is too subtle for thee ; and her smoothness,  
 Her very silence and her patience  
 Speak to the people, and they pity her.  
 Thou art a fool : she robs thee of thy name ;  
 And thou wilt show more bright and seem more virtuous  
 When she is gone. Then open not thy lips.  
 Firm and irrevocable is my doom  
 Which I have pass'd upon her ; she is banish'd.

*Cel.* Pronounce that sentence then on me, my liege 80  
 I cannot live out of her company.

*Duke F.* You are a fool. You, niece, provide yourself  
 If you outstay the time, upon mine honour,  
 And in the greatness of my word, you die

[*Exeunt Duke Frederick and Lords*]

*Cel.* O my poor Rosalind, whither wilt thou go ?  
 Wilt thou change fathers ? I will give thee mine.  
 I charge thee, be not thou more griev'd than I am

*Ros.* I have more cause

*Cel.* Thou hast not, cousin ;  
 Prithee, be cheerful : know'st thou not, the duke  
 Hath banish'd me, his daughter ?

*Ros.* That he hath not. 90

*Cel.* No ? hath not ? Rosalind lacks then the love  
 Which teacheth thee that thou and I am one :  
 Shall we be sunder'd ? shall we part, sweet girl ?  
 No : let my father seek another heir.  
 Therefore devise with me how we may fly,  
 Whither to go and what to bear with us ;  
 And do not seek to take your change upon you,  
 To bear your griefs yourself and leave me out ;  
 For, by this heaven, now at our sorrows pale,  
 Say what thou canst, I'll go along with thee. 100

*Ros.* Why, whither shall we go ?

*Cel.* To seek my uncle in the forest of Arden.

*Ros.* Alas, what danger will it be to us,  
 Maids as we are, to travel forth so far !

Beauty provoketh thieves sooner than gold.

*Cel.* I'll put myself in poor and mean attire  
And with a kind of umber smirch my face ;  
The like do you : so shall we pass along  
And never stir assailants.

*Ros.* Were it not better,  
Because that I am more than common tall, 110  
That I did suit me all points like a man ?  
A gallant curtle-axe upon my thigh,  
A boar-spear in my hand , and -- in my heart  
Lie there what hidden woman's fear there will—  
We'll have a swashing and a martial outside,  
As many other mannish cowards have  
That do outface it with their semblances.

*Cel.* What shall I call thee when thou art a man ?

*Ros.* I'll have no worse a name than Jove's own page ,  
And therefore look you call me Ganymede . 120  
But what will you be call'd ?

*Cel.* Something that hath a reference to my state ,  
No longer Celia, but *Aliena*

*Ros.* But, cousin, what if we assay'd to steal  
The clownish fool out of your father's court ?  
Would he not be a comfort to our travel ?

*Cel.* He'll go along o'er the wide world with me ;  
Leave me alone to woo him. Let's away,  
And get our jewels and our wealth together,  
Devise the fittest time and safest way 130  
To hide us from pursuit that will be made  
After my flight. Now go we in content  
To liberty and not to banishment.

[*Exeunt.*

## ACT II.

SCENE I. *The Forest of Arden*

*Enter DUKE senior, AMIENS, and two or three Lords,  
like foresters*

*Duke S.* Now, my co-mates and brothers in exile,  
Hath not old custom made this life more-sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,  
The seasons' difference, as the icy fang  
And churlish chiding of the winter's wind,  
Which, when it bites and blows upon my body,  
Even till I shrink with cold, I smile and say  
'This is no flattery: these are counsellors  
That feelingly persuade me what I am.' 10  
Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life exempt from public haunt  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in every thing.  
I would not change it.

*Ami.* Happy is your grace,  
That can translate the stubbornness of fortune  
Into so quiet and so sweet a style. 20

*Duke S.* Come, shall we go and kill us venison?  
And yet it irks me the poor dappled fools,  
Being native burghers of this desert city,  
Should in their own confines with forked heads  
Have their round haunches gored.

*First Lord.* Indeed, my lord,  
The melancholy Jaques grieves at that,  
And, in that kind, swears you do more usurp

Than doth your brother that hath banish'd you.  
 To-day my Lord of Amiens and myself  
 Did steal behind him as he lay along 30  
 Under an oak whose antique root peeps out  
 Upon the brook that brawls along this wood  
 To the which place a poor sequester'd stag,  
 That from the hunter's aim had ta'en a hunt,  
 Did come to languish, and indeed, my lord,  
 The wretched animal heaved forth such groans  
 That their discharge did stretch his leathern coat  
 Almost to bursting, and the lag round tears  
 Coursed one another down his innocent nose  
 In piteous chase, and thus the hairy fool, 40  
 Much marked of the melancholy Jaques,  
 Stood on the extremest verge of the swift brook,  
 Augmenting it with tears

*Duke S.*

But what said Jaques?

Did he not moralize this spectacle?

*First Lord* O, yes, into a thousand similes  
 First, for his weeping into the needless stream,  
 'Poor deer,' quoth he 'thou makest a testament  
 As worldlings do, giving thy sum of more  
 To that which had too much.' then, being there alone,  
 Left and abandon'd of his velvet friends, 50  
 'Tis right.' quoth he 'thus misery doth part  
 The flux of company:' anon a careless herd,  
 Full of the pasture, jumps along by him  
 And never stays to greet him; 'Ay,' quoth Jaques,  
 'Sweep on, you fat and greasy citizens:  
 'Tis just the fashion: wherefore do you look  
 Upon that poor and broken bankrupt there?'  
 Thus most invectively he pierceth through  
 The body of the country, city, court,  
 Yea, and of this our life, swearing that we 60  
 Are mere usurpers, tyrants and what's worse,  
 To fright the animals and to kill them up

In their assign'd and native dwelling-place.

*Duke S.* And did you leave him in this contemplation ?

*Sec. Lord.* We did, my lord, weeping and commenting  
Upon the sobbing deer.

*Duke S.* Show me the place :

I love to cope him in these sullen fits,

For then he's full of matter.

*First Lord.* I'll bring you to him straight. [Exit.

SCENE II. A room in the palace

*Enter DUKE FREDERICK, with Lords*

*Duke F.* Can it be possible that no man saw them ?  
It cannot be . some villains of my court  
Are of consent and sufferance in this.

*First Lord.* I cannot hear of any that did see her.  
The ladies, her attendants of her chamber  
Saw her a-bed, and in the morning early  
They found the bed untreasured of their mistress

*Sec. Lord* My lord, the roynish clown, at whom so oft  
Your grace was wont to laugh, is also missing.

Hisperia, the princess' gentlewoman, 10  
Confesses that she secretly o'erheard

Your daughter and her cousin much commend  
The parts and graces of the wrestler  
That did but lately foil the sinewy Charles ;  
And she believes, wherever they are gone,  
That youth is surely in their company.

*Duke F.* Send to his brother ; fetch that gallant hither ;  
If he be absent, bring his brother to me ;  
I'll make him find him : do this suddenly,  
And let not search and inquisition quail 20  
To bring again these foolish runaways. [Exit.

SCENE III. *Before OLIVER's house.**Enter ORLANDO and ADAM, meeting**Orl.* Who's there ?

*Adam* What, my young master ? O my gentle master !  
O my sweet master ! O you memory  
Of old Sir Rowland ! why, what make you here ?  
• Why are you virtuous ? why do people love you ?  
And wherefore are you gentle, strong and valiant ?  
Why would you be so fond to overcome  
The bony priser of the humorous duke ?  
Your praise is come too swiftly home before you  
Know you not, master, to some kind of men 10  
Then graces serve them but as enemies ?  
No more do yours : your virtues, gentle master,  
Are sanctified and holy traitors to you.  
O, what a world is this, when what is comely  
Envenoms him that bears it !

*Orl.* Why, what's the matter ?

*Adam.* O unhappy youth !  
Come not within these doors ; within this roof  
The enemy of all your graces lives :  
Your brother— no, no brother ; yet the son—  
Yet not the son, I will not call him son 20  
Of him I was about to call his father—  
Hath heard your praises, and this night he means  
To burn the lodging where you use to lie  
And you within it . if he fail of that,  
He will have other means to cut you off.  
I overheard him and his practices.  
This is no place ; this house is but a butchery :  
Abhor it, fear it, do not enter it.

*Orl.* Why, whither, Adam, wouldst thou have me go ?*Adam.* No matter whither, so you come not here. 30*Orl.* What, wouldst thou have me go and beg my food ?

Or with a base and boisterous sword enforce  
 A thievish living on the common road ?  
 This I must do, or know not what to do .  
 Yet this I will not do, do how I can ;  
 I rather will subject me to the malice  
 Of a diverted blood and bloody brother

*Adam.* But do not so I have five hundred crowns,  
 The thrifty hire I saved under your father,  
 Which I did store to be my foster-nurse 40  
 When service should in my old limbs lie lame  
 And unregarded age in corners thrown :  
 Take that, and He that doth the ravens feed,  
 Yea, providently caters for the sparrow,  
 Be comfort to my age ! Here is the gold ;  
 All this I give you. Let me be your servant .  
 Though I look old, yet I am strong and lusty ;  
 For in my youth I never did apply  
 Hot and rebellious liquors in my blood,  
 Nor did not with unbashful forehead woo 50  
 The means of weakness and debility ;  
 Therefore my age is as a lusty winter,  
 Frosty, but kindly let me go with you ;  
 I'll do the service of a younger man  
 In all your business and necessities.

*Orl.* O good old man, how well in thee appears  
 The constant service of the antique world,  
 When service sweat for duty, not for need !  
 Thou art not for the fashion of these times,  
 Where none will sweat but for promotion, 60  
 And having that, do choke their service up  
 Even with the having : it is not so with thee.  
 But, poor old man, thou prunest a rotten tree,  
 That cannot so much as a blossom yield  
 In lieu of all thy pains and husbandry.  
 But come thy ways ; we'll go along together,  
 And ere we have thy youthful wages spent,

We'll light upon some settled low content.

*Adam.* Master, go on, and I will follow thee,

To the last gasp, with truth and loyalty. 70

From seventeen years till now almost fourscore

Here lived I, but now live here no more

At seventeen years many their fortunes seek ;

But at fourscore it is too late a week .

Yet fortune cannot recompense me better

Than to die well and not my master's debtor. [*Exeunt.*

SCENE IV. *The Forest of Arden*

*Enter ROSALIND for GANYMEDE, CELIA for ALIENA, and  
TOUCHSTONE.*

*Ros.* O Jupiter, how weary are my spirits !

*Touch.* I care not for my spirits, if my legs were not weary.

*Ros.* I could find in my heart to disgrace my man's apparel  
and to cry like a woman ; but I must comfort the weaker  
vessel, as doublet and hose ought to show itself courageous  
to petticoat : therefore courage, good Aliena !

*Cel.* I pray you, bear with me ; I cannot go no further.

*Touch.* For my part, I had rather bear with you than bear  
you ; yet I should bear no cross if I did bear you, for I think  
you have no money in your purse 10

*Ros.* Well, this is the forest of Arden.

*Touch.* Ay, now am I in Arden ; the more fool I ; when I  
was at home, I was in a better place . but travellers must be  
content.

*Ros.* Ay, be so, good Touchstone.

*Enter CORIN and SILVIUS.*

Look you, who comes here ; a young man and an old in  
solemn talk.

*Cor.* That is the way to make her scorn you still.

*Sil.* O Corin, that thou knew'st how I do love her !

*Cor.* I partly guess ; for I have loved ere now. 20



*Sil.* No, Corin, being old, thou canst not guess,  
 Though in thy youth thou wast as true a lover  
 As ever sigh'd upon a midnight pillow ;  
 But if thy love were ever like to mine—  
 As sure I think did never man love so—  
 How many actions most ridiculous  
 Hast thou been drawn to by thy fantasy ?

*Cor.* Into a thousand that I have forgotten.

*Sil.* O, thou didst then ne'er love so heartily !  
 If thou remember'st not the slightest folly 30  
 That ever love did make thee run into,  
 Thou hast not loved .  
 Or if thou hast not sat as I do now,  
 Wearing thy hearer in thy mistress' praise,  
 Thou hast not loved .  
 Or if thou hast not broke from company  
 Abruptly, as my passion now makes me,  
 Thou hast not loved.  
 O Phebe, Phebe, Phebe ! [Exit

*Ros.* Alas, poor shepherd ! searching of thy wound, 40  
 I have by hard adventure found mine own.

*Touch.* And I mine I remember, when I was in love I  
 broke my sword upon a stone and 'bid him take that for  
 coming a-night to Jane Smile ; and I remember the kissing  
 of her batlet and the cow's dugs that her pretty chopt hands  
 had milked ; and I remember the wooing of a peascod instead  
 of her, from whom I took two cods and, giving her them  
 again, said with weeping tears 'Wear these for my sake.'  
 We that are true lovers run into strange capers ; but as all is  
 mortal in nature, so is all nature in love mortal in folly. 50

*Ros.* Thou speakest wiser than thou art ware of.

*Touch.* Nay, I shall ne'er be ware of mine own wit till I  
 break my shins against it

*Ros.* Jove, Jove ! this shepherd's passion  
 Is much upon my fashion.

*Touch.* And mine ; but it grows something stale with me. •

*Cel.* I pray you, one of you question yond man  
If he for gold will give us any food :  
I faint almost to death.

*Touch.* Holla, you clown !

*Ros.* Peace, fool . he's not thy kinsman.

*Cor.* Who calls ? 60

*Touch.* Your betters, sir.

*Cor.* Else are they very wretched

*Ros.* Peace, I say. Good even to you, friend.

*Cor.* And to you, gentle sir, and to you all

*Ros.* I prithee, shepherd, if that love or gold  
Can in this desert place buy entertainment,  
Bring us where we may rest ourselves and feed .  
Here's a young maid with travel much oppress'd  
And faints for succour.

*Cor.* Fair sir, I pity her  
And wish, for her sake more than for mine own,  
My fortunes were more able to relieve her ; 70  
But I am shepherd to another man  
And do not shear the fleeces that I graze .  
My master is of churlish disposition  
And little recks to find the way to heaven  
By doing deeds of hospitality .  
Besides, his cote, his flocks and bounds of feed  
Are now on sale, and at our shepcote now,  
By reason of his absence, there is nothing  
That you will feed on ; but what is, come see,  
And in my voice most welcome shall you be. 80

*Ros.* What is he that shall buy his flock and pasture ?

*Cor.* That young swain that you saw here but erewhile,  
That little cares for buying any thing.

*Ros.* I pray thee, if it stand with honesty,  
Buy thou the cottage, pasture and the flock,  
And thou shalt have to pay for it of us.

*Cel.* And we will mend thy wages. I like this place,  
And willingly could waste my time in it.

*Cor.* Assuredly the thing is to be sold :  
 Go with me . if you like upon report 90  
 The soil; the profit and this kind of life,  
 I will your very faithful feeder be  
 And buy it with your gold right suddenly. [*Exeunt.*]

SCENE V. *The forest*

*Enter AMIENS, JAQUES, and others.*

## SONG.

*Ami.* Under the greenwood tree  
 Who loves to lie with me,  
 And tune his merry note  
 Unto the sweet bird's throat,  
 Come hither, come hither, come hither .  
 Here shall he see  
 No enemy  
 But winter and rough weather

*Jaq.* More, more, I prithee, more.

*Ami.* It will make you melancholy, Monsieur Jaques. 10

*Jaq.* I thank it More, I prithee, more. I can suck  
 melancholy out of a song, as a weasel sucks eggs More, I  
 prithee, more.

*Ami.* My voice is ragged . I know I cannot please you.

*Jaq.* I do not desire you to please me ; I do desire you to  
 sing Come, more ; another stanza . call you 'em stanzas ?

*Ami.* What you will, Monsieur Jaques.

*Jaq.* Nay, I care not for their names ; they owe me  
 nothing. Will you sing ?

*Ami.* More at your request than to please myself 20

*Jaq.* Well then, if ever I thank any man, I'll thank you ;  
 but that they call compliment is like the encounter of two  
 dog-apes, and when a man thanks me heartily, methinks I  
 have given him a penny and he renders me the beggarly  
 thanks. Come, sing ; and you that will not, hold your  
 tongues.



SCENE VI *The forest**Enter ORLANDO and ADAM.*

*Adam* Dear master, I can go no further : O, I die for food ! Here lie I down, and measure out my grave. Farewell, kind master.

*Orl* Why, how now, Adam ! no greater heart in thee ? I have a little ; comfort a little ; cheer thyself a little. If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable ; hold death awhile at the arm's end. I will here be with thee presently ; and if I bring thee not something to eat, I will give thee leave to die : but if thou diest before I come, thou art a mocker of my labour. Well said ! thou lookest cheerly, and I'll be with thee quickly. Yet thou liest in the bleak air : come, I will bear thee to some shelter ; and thou shalt not die for lack of a dinner, if there live any thing in this desert (cheerly, good Adam ! *[Exeunt.*

SCENE VII *The forest.*

*A table set out. Enter DUKE senior, AMIENS, and Lords like outlaws.*

*Duke S.* I think he be transform'd into a beast ;  
For I can no where find him like a man.

*First Lord.* My lord, he is but even now gone hence :  
Here was he merry, hearing of a song.

*Duke S.* If he, compact of jars, grow musical,  
We shall have shortly discord in the spheres.  
Go, seek him : tell him I would speak with him.

*Enter JACQUES.*

*First Lord.* He saves my labour by his own approach.

*Duke S.* Why, how now, monsieur ! what a life is this,  
That your poor friends must woo your company ! 10  
What, you look merrily !

*Jaq.* A fool, a fool ! I met a fool i' the forest,  
A motley fool ; a miserable world !  
As I do live by food, I met a fool ,  
Who laid him down and bask'd him in the sun,  
And rail'd on Lady Fortune in good terms,  
In good set terms and yet a motley fool.  
'Good morrow, fool,' quoth I 'No, sir,' quoth he,  
'Call me not fool till heaven hath sent me fortune .' 20  
And then he drew a dial from his poke,  
And, looking on it with lack-lustre eye,  
Says very wisely, ' It is ten o'clock  
Thus we may see,' quoth he, ' how the world wags :  
'Tis but an hour ago since it was nine,  
And after one hour more 'twill be eleven ;  
And so, from hour to hour, we ripe and ripe,  
And then, from hour to hour, we rot and rot ;  
And thereby hangs a tale ' When I did hear  
The motley fool thus moral on the time,  
My lungs began to crow like chanticleer, 30  
That fools should be so deep-contemplative,  
And I did laugh sans intermission  
An hour by his dial. O noble fool !  
O worthy fool ! Motley 's the only wear.

*Duke S.* What fool is this ?

*Jaq.* A worthy fool ! One that hath been a courtier,  
And says, if ladies be but young and fair,  
They have the gift to know it : and in his brain,  
Which is as dry as the remainder biscuit  
After a voyage, he hath strange places cramm'd 40  
With observation, the which he vents  
In mangled forms. O that I were a fool !  
I am ambitious for a motley coat.

*Duke S.* Thou shalt have one.

*Jaq.* It is my only suit ;  
 Provided that you weed your better judgements  
 Of all opinion that grows rank in them  
 That I am wise. I must have liberty  
 Withal, as large a charter as the wind,  
 To blow on whom I please ; for so fools have ;  
 And they that are most galled with my folly, 50  
 They most must laugh. And why, sir, must they so ?  
 The ' why ' is plain as way to parish church .  
 He that a fool doth very wisely hit  
 Doth very foolishly, although he smart,  
 But to seem senseless of the bob : if not,  
 The wise man's folly is anatomized  
 Even by the squandering glances of the fool  
 Invest me in my motley ; give me leave  
 To speak my mind, and I will through and through  
 Cleanse the foul body of the infected world, 60  
 If they will patiently receive my medicine.

*Duke S.* Fie on thee ! I can tell what thou wouldst do

*Jaq.* What, for a counter, would I do but good ?

*Duke S.* Most mischievous foul sin, in chiding sin  
 For thou thyself hast been a libertine,  
 As sensual as the brutish sting itself ;  
 And all the embossed sores and headed evils,  
 That thou with license of free foot hast caught,  
 Wouldst thou disgorge into the general world.

*Jaq.* Why, who cries out on pride, 70  
 That can therein tax any private party ?  
 Doth it not flow as hugely as the sea,  
 Till that the wearer's very means do ebb ?  
 What woman in the city do I name,  
 When that I say the city-woman bears  
 The cost of princes on unworthy shoulders ?  
 Who can come in and say that I mean her,  
 When such a one as she such is her neighbour ?  
 Or what is he of basest function

That says his bravery is not on my cost, 80  
 Thinking that I mean him, but therein suits  
 His folly to the mettle of my speech ?  
 There then ; how then ? what then ? Let me see wherein ,  
 My tongue hath wrong'd him if it do him right,  
 Then he hath wrong'd himself ; if he be free,  
 Why then my taxing like a wild-goose flies,  
 Unclaim'd of any man But who comes here ?

*Enter ORLANDO, with his sword drawn*

*Orl.* Forbear, and eat no more

*Jaq* Why, I have eat none yet

*Orl.* Nor shalt not, till necessity be served.

*Jaq.* Of what kind should this cock come of ? 90

*Duke S.* Art thou thus bolden'd, man, by thy distress,  
 Or else a rude despiser of good manners,  
 That in civility thou seem'st so empty ?

*Orl.* You touch'd my vein at first . the thorny point  
 Of bare distress hath ta'en from me the show  
 Of smooth civility : yet am I inland bred  
 And know some nurture. But forbear, I say :  
 He dies that touches any of this fruit  
 Till I and my affairs are answered 99

*Jaq.* An you will not be answered with reason, I must die.

*Duke S.* What would you have ? Your gentleness shall  
 force

More than your force move us to gentleness

*Orl.* I almost die for food ; and let me have it

*Duke S.* Sit down and feed, and welcome to our table.

*Orl.* Speak you so gently ? Pardon me, I pray you  
 , I thought that all things had been savage here ;  
 And therefore put I on the countenance  
 Of stern commandment. But whate'er you are  
 That in this desert inaccessible,  
 Under the shade of melancholy boughs, 110  
 Lose and neglect the creeping hours of time ;



If ever you have look'd on better days,  
 If ever been where bells have knoll'd to church,  
 If ever sat at any good man's feast,  
 If ever from your eyelids wiped a tear  
 And know what 'tis to pity and be pitied,  
 Let gentleness my strong enforcement be  
 In the which hope I blush, and hide my sword.

*Duke S.* True is it that we have seen better days,  
 And have with holy bell been knoll'd to church 20  
 And sat at good men's feasts and wiped our eyes  
 Of drops that sacred pity hath engender'd  
 And therefore sit you down in gentleness  
 And take upon command what help we have  
 That to your wanting may be minister'd.

*Orl.* Then but forbear your food a little while,  
 Whiles, like a doe, I go to find my fawn  
 And give it food. There is an old poor man,  
 Who after me hath many a weary step  
 Limp'd in pure love till he be first sufficed, 130  
 Oppress'd with two weak evils, age and hunger,  
 I will not touch a bit

*Duke S.* Go find him out,  
 And we will nothing waste till you return.

*Orl.* I thank ye; and be blest for your good comfort!  
 [Exit.

*Duke S.* Thou seest we are not all alone unhappy  
 This wide and universal theatre  
 Presents more woeful pageants than the scene  
 Wherein we play in.

*Jaq.* All the world's a stage,  
 And all the men and women merely players:  
 They have their exits and their entrances; 140  
 And one man in his time plays many parts,  
 His acts being seven ages. At first the infant,  
 Mewling and puking in the nurse's arms.  
 And then the whining school-boy, with his satchel

And shining morning face, creeping like snail  
 Unwillingly to school. And then the lover,  
 Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths and bearded like the pard,  
 Jealous in honour, sudden and quick in quarrel, 150  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,  
 In fair round belly with good capon lined,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances ;  
 And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well saved, a world too wide  
 For his shrunk shank, and his big manly voice, 160  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans every thing

*Re-enter ORLANDO with ADAM.*

*Duke S.* Welcome. Set down your venerable burden  
 And let him feed

*Orl.* I thank you most for him.

*Adam* So had you need.  
 I scarce can speak to thank you for myself.

*Duke S.* Welcome ; fall to. I will not trouble you 170  
 As yet, to question you about your fortunes.  
 Give us some music ; and, good cousin, sing.

SONG.

*Ami.* Blow, blow, thou winter wind,  
 Thou art not so unkind  
 As man's ingratitude ;

Thy tooth is not so keen,  
 Because thou art not seen,  
 Although thy breath be rude.

Heigh-ho ! sing, heigh-ho ! unto the green holly :  
 Most friendship is feigning, most loving mere folly : 180  
 Then, heigh-ho, the holly !  
 This life is most jolly.

Freeze, freeze, thou bitter sky,  
 That dost not bite so nigh  
 As benefits forgot .

Though thou the waters warp,  
 Thy sting is not so sharp  
 As friend remember'd not.

Heigh-ho ! sing, &c.

*Duke S.* If that you were the good Sir Rowland's son, 190  
 As you have whisper'd faithfully you were,  
 And as mine eye doth his effigies witness  
 Most truly him'd and living in your face,  
 Be truly welcome hither . I am the duke  
 That loved your father - the residue of your fortune,  
 Go to my cave and tell me Good old man,  
 Thou art right welcome as thy master is.  
 Support him by the arm. Give me your hand,  
 And let me all your fortunes understand. [Exeunt.]

### ACT III.

SCENE I. *A room in the palace.*

*Enter DUKE FREDERICK, Lords, and OLIVER.*

*Duke F.* Not see him since ? Sir, sir, that cannot be :  
 But were I not the better part made mercy,  
 I should not seek an absent argument  
 Of my revenge, thou present. But look to it :  
 Find out thy brother, wheresoe'er he is ;

Seek him with candle ; bring him dead or living  
 Within this twelvemonth, or turn thou no more  
 To seek a living in our territory.  
 Thy lands and all things which thou dost call thine  
 Worth seizure do we seize into our hands, 10  
 Till thou canst quit thee by thy brother's mouth  
 Of what we think against thee.

*Ol.* O that your highness knew my heart in this !  
 Never loved my brother in my life.

*Duke F.* More villain thou. Well, push him out of doors ;  
 And let my officers of such a nature  
 Make an extent upon his house and lands :  
 Do this expediently and turn him going. [*Exeunt.*]

## SCENE II. *The forest.*

*Enter ORLANDO, with a paper.*

*Orl.* Hang there, my verse, in witness of my love  
 And thou, thrice-crowned queen of night, survey  
 With thy chaste eye, from thy pale sphere above,  
 Thy huntress' name that my full life doth sway.  
 O Rosalind ! these trees shall be my books  
 And in their barks my thoughts I'll character ;  
 That every eye which in this forest looks  
 Shall see thy virtue witness'd every where.  
 Run, run, Orlando ; carve on every tree  
 The fair, the chaste and unexpressive she. [*Exit.* 10

*Enter CORIN and TOUCHSTONE.*

*Cor.* And how like you this shepherd's life, Master Touchstone.

*Touch.* Truly, shepherd, in respect of itself, it is a good life ; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well ; but in respect that it is private, it is a very vile life. Now, in respect

it is in the fields, it pleaseth me well ; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well , but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd ? 21

*Cor.* No more but that I know the more one sickens the worse at ease he is ; and that he that wants money, means and content is without three good friends ; that the property of rain is to wet and fire to burn ; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun ; that he that hath learned no wit by nature nor art may complain of good breeding or comes of a very dull kindred.

*Touch.* Such a one is a natural philosopher. Wast ever in court, shepherd ? 30

*Cor.* No, truly.

*Touch.* Then thou art damned

*Cor.* Nay, I hope.

*Touch.* Truly, thou art damned, like an ill-roasted egg all on one side.

*Cor.* For not being at court ? Your reason.

*Touch.* Why, if thou never wast at court, thou never sawest good manners ; if thou never sawest good manners, then thy manners must be wicked ; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd. 40

*Cor.* Not a whit, Touchstone . those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands : that courtesy would be uncleanly, if courtiers were shepherds.

*Touch.* Instance, briefly ; come, instance.

*Cor.* Why, we are still handling our ewes, and their fells, you know, are greasy.

*Touch.* Why, do not your courtier's hands sweat ? and is not the grease of a mutton as wholesome as the sweat of a man ? Shallow, shallow. A better instance, I say ; come.

*Cor.* Besides, our hands are hard.

*Touch.* Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

*Cor.* And they are often tarred over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfumed with civet.

*Touch.* Most shallow man! thou worms-meat, in respect of a good piece of flesh indeed! Learn of the wise, and perpend civet is of a baser birth than tar. Mend the instance, shepherd.

*Cor.* You have too courtly a wit for me. I'll rest. 61

*Touch.* Wilt thou rest damned? God help thee, shallow man! God make incision in thee! thou art raw.

*Cor.* Sir, I am a true labourer. I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck. Here comes young Master Ganymede, my new mistress's brother.

*Enter ROSALIND, with a paper, reading*

<i>Ros</i>	From the east to western Ind, No jewel is like Rosalind. Her words, being mounted on the wind, Through all the world bears Rosalind. All the pictures fairest lined Are but black to Rosalind. Let no face be kept in mind But the fair of Rosalind.	70
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*Touch.* I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted. it is the right butter-women's rank to market.

<i>Ros.</i> Out, fool!	80
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*Touch.* For a taste:

If a hart do lack a hind,  
Let him seek out Rosalind.  
If the cat will after kind,  
So be sure will Rosalind.  
They that reap must sheaf and bind;

Then to cart with Rosalind  
 Sweetest<sup>f</sup> nut hath sourest rind,  
 Such a nut is Rosalind.  
 He that sweetest rose will find 90  
 Must find love's prick and Rosalind.

This is the very false gallop of verses : why do you infect yourself with them ?

*Ros.* Peace, you dull fool ! I found them on a tree.

*Touch.* Truly, the tree yields bad fruit . 95

*Ros.* I'll graff it with you, and then I shall graff it with a medlar . then it will be the earliest fruit i' the country , for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar.

*Touch.* You have said ; but whether wisely or no, let the forest judge. 101

*Enter CELIA, with a writing*

*Ros.* Peace !

Here comes my sister, reading : stand aside.

*Cel.* [Reads]

Why should this a desert<sup>s</sup> be ?  
 For it is unpeopled ! No  
 Tongues I'll hang on every tree,  
 That shall civil sayings show :  
 Some, how brief the life of man  
 Runs his erring pilgrimage,  
 That the stretching of a span 110  
 Buckles in his sun of age ;  
 Some, of violated vows  
 'Twixt the souls of friend and friend :  
 But upon the fairest boughs,  
 Or at every sentence end,  
 Will I Rosalinda write,  
 Teaching all that read to know  
 The quintessence of every sprite  
 Heaven would in little show.

Therefore Heaven Nature charged 120  
 That one body should be fill'd  
 With all graces wide-enlarged .  
 Nature presently distill'd  
 Helen's cheek, but not her heart,  
 Cleopatra's majesty,  
 Atalanta's better part,  
 Sad Lucretia's modesty.  
 Thus Rosalind of many parts  
 By heavenly synod was devised.  
 Of many faces, eyes and hearts, 130  
 To have the touches dearest prized.  
 Heaven would that she these gifts should have,  
 And I to live and die her slave.

*Ros.* O most gentle pulpit ' what tedious homily of love  
 have you wearied your parishioners withal, and never cried  
 ' Have patience, good people ' !

*Cel.* How now ! back, friends ! Shepherd, go off a little  
 Go with him, sirrah.

*Touch.* Come, shepherd, let us make an honourable retreat ,  
 though not with bag and baggage, yet with scrip and scrip-  
 page. [*Exeunt Corin and Touchstone.*]

*Cel.* Didst thou hear these verses ? 142

*Ros.* O, yes, I heard them all, and more too ; for some of  
 them had in them more feet than the verses would bear

*Cel.* That's no matter : the feet might bear the verses.

*Ros.* Ay, but the feet were lame and could not bear them-  
 selves without the verse and therefore stood lamely in the  
 verse.

*Cel.* But didst thou hear without wondering how thy name  
 should be hanged and carved upon these trees ? 150

*Ros.* I was seven of the nine days out of the wonder before  
 you came ; for look here what I found on a palm-tree. I was  
 never so berhymed since Pythagoras' time, that I was an Irish  
 rat, which I can hardly remember.

*Cel.* Trow you who hath done this ?



*Ros.* Is it a man?

*Cel.* And a chain, that you once wore, about his neck.  
Change you colour?

*Ros.* I prithee, who? 159

*Cel.* O Lord, Lord! it is a hard matter for friends to meet;  
but mountains may be removed with earthquakes and so encounter.

*Ros.* Nay, but who is it?

*Cel.* Is it possible?

*Ros.* Nay, I prithee now with most petitionary vehemence,  
tell me who it is

*Cel.* O wonderful, wonderful, and most wonderful wonderful!  
and yet again wonderful, and after that, out of all  
hooping! 169

*Ros.* Good my complexion! dost thou think, though I am  
caparisoned like a man, I have a doublet and hose in my  
disposition? One inch of delay more is a South-sea of discovery;  
I prithee, tell me who is it quickly, and speak apace.  
I would thou couldst stammer, that thou mightst pour this  
concealed man out of thy mouth, as wine comes out of a  
narrow-mouthed bottle, either too much at once, or none at  
all. I prithee, take the cork out of thy mouth that I may  
drink thy tidings. Is he of God's making? What manner  
of man? Is his head worth a hat, or his chin worth a beard?

*Cel.* Nay, he hath but a little beard. 180

*Ros.* Why, God will send more, if the man will be thankful:  
let me stay the growth of his beard, if thou delay me  
not the knowledge of his chin.

*Cel.* It is young Orlando, that tripped up the wrestler's  
heels and your heart both in an instant.

*Ros.* Nay, but the devil take mocking. speak, sad brow  
and true maid.

*Cel.* I' faith, coz, 'tis he.

*Ros.* Orlando?

*Cel.* Orlando. 190

*Ros.* Alas the day! what shall I do with my doublet

and hose? What did he when thou sawest him? What said he? How looked he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

*Cel.* You must borrow me Gargantua's mouth first. 'Tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism 200

*Ros.* But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

*Cel.* It is as easy to count atomies as to resolve the propositions of a lover, but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropped acorn

*Ros.* It may well be called Jove's tree, when it drops forth such fruit.

*Cel.* Give me audience, good madam. 210

*Ros.* Proceed

*Cel.* There lay he, stretched along, like a wounded knight.

*Ros.* Though it be pity to see such a sight, it well becomes the ground.

*Cel.* Cry 'holla' to thy tongue, I prithee; it curvets unseasonably. He was furnished like a hunter.

*Ros.* O, ominous! he comes to kill my heart.

*Cel.* I would sing my song without a burden: thou bringest me out of tune.

*Ros.* Do you not know I am a woman? when I think, I must speak. Sweet, say on. 221

*Cel.* You bring me out. Soft! comes he not here?

•

*Enter ORLANDO and JAKES.*

*Ros.* 'Tis he: slink by, and note him.

*Jaq.* I thank you for your company; but, good faith, I had as lief have been myself alone.

*Orl.* And so had I ; but yet, for fashion sake, I thank you too for your society.

*Jaq.* God be wi' you . let 's meet as little as we can.

*Orl.* I do desire we may be better strangers

*Jaq.* I pray you, mar no more trees with writing love-songs in their barks. 231

*Orl.* I pray you, mar no moe of my verses with reading them ill-favouredly.

*Jaq.* Rosalind is your love's name ?

*Orl.* Yes, just.

*Jaq.* I do not like her name

*Orl.* There was no thought of pleasing you when she was christened

*Jaq.* What stature is she of ?

*Orl.* Just as high as my heart. 240

*Jaq.* You are full of pretty answers Have you not been acquainted with goldsmiths' wives, and coumed them out of rings ?

*Orl.* Not so ; but I answer you right painted cloth, from whence you have studied your questions.

*Jaq.* You have a nimble wit . I think 'twas made of Atalanta's heels. Will you sit down with me ? and we two will rail against our mistress the world and all our misery.

*Orl.* I will chide no breather in the world but myself, against whom I know most faults. 250

*Jaq.* The worst fault you have is to be in love.

*Orl.* 'Tis a fault I will not change for your best virtue. I am weary of you.

*Jaq.* By my troth, I was seeking for a fool when I found you.

*Orl.* He is drowned in the brook : look but in, and you shall see him.

*Jaq.* There I shall see mine own figure.

*Orl.* Which I take to be either a fool or a cipher.

*Jaq.* I'll tarry no longer with you : farewell, good Signior Love. 261

*Orl.* I am glad of your departure ; adieu, good Monsieur Melancholy. [*Exit Jaques*]

*Ros.* [*Aside to Celia*] I will speak to him like a saucy lackey and under that habit play the knave with him. Do you hear, forester ?

*Orl.* Very well · what would you ?

*Ros.* I pray you, what is't o' clock ?

*Orl.* You should ask me what time o' day . there's no 'clock in the forest. 270

*Ros.* Then there is no true lover in the forest ; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

*Orl.* And why not the swift foot of Time ? had not that been as proper ?

*Ros.* By no means, sir : Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal.

*Orl.* I prithee, who doth he trot withal ? 280

*Ros.* Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized : if the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year.

*Orl.* Who ambles Time withal ?

*Ros.* With a priest that lacks Latin and a rich man that hath not the gout, for the one sleeps easily because he cannot study and the other lives merrily because he feels no pain, the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury ; these Time ambles withal. 291

*Orl.* Who doth he gallop withal ?

*Ros.* With a thief to the gallows, for though he go as softly as foot can fall, he thinks himself too soon there.

*Orl.* Who stays it still withal ?

*Ros.* With lawyers in the vacation ; for they sleep between term and term and then they perceive not how Time moves.

*Orl.* Where dwell you, pretty youth?

*Ros.* With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat 300

*Orl.* Are you native of this place?

*Ros.* As the cony that you see dwell where she is kindled.

*Orl.* Your accent is something finer than you could purchase in so removed a dwelling.

*Ros.* I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touched with so many giddy offences as he hath generally taxed their whole sex withal 311

*Orl.* Can you remember any of the principal evils that he laid to the charge of women?

*Ros.* There were none principal; they were all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it

*Orl.* I prithee, recount some of them.

*Ros.* No, I will not cast away my physic but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving ‘Rosalind’ on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

*Orl.* I am he that is so love-shaked: I pray you, tell me your remedy.

*Ros.* There is none of my uncle’s marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.

*Orl.* What were his marks? 330

*Ros.* A lean cheek, which you have not, a blue eye and sunken, which you have not, an unquestionable spirit, which you have not, a beard neglected, which you have

not ; but I pardon you for that, for simply your having in heard is a younger brother's revenue. then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and every thing about you demonstrating a careless desolation ; but you are no such man ; you are rather point-device in your accoutrements as loving yourself than seeming the lover of any other. 340

*Orl.* Fair youth, I would I could make thee believe I love.

*Ros.* Me believe it ! you may as soon make her that you love believe it ; which, I warrant, she is apter to do than to confess she does : that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired ?

*Orl.* I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he. 349

*Ros.* But are you so much in love as your rhymes speak ?

*Orl.* Neither rhyme nor reason can express how much.

*Ros.* Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do : and the reason why they are now so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

*Orl.* Did you ever cure any so ? 357

*Ros.* Yes, one, and in this manner. He was to imagine me his love, his mistress ; and I set him every day to woo me : at which time would I, being but a moonish youth, grieve, be effeminate, changeable, lounging and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly any thing, as boys and women are for the most part cattle of this colour ; would now like him, now loathe him ; then entertain him, then forswear him ; now weep for him, then spit at him ; that I drave my suitor from his mad humour of love to a loving humour of madness ; which was, to forswear the full stream of the world and to live in a

nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't. 373

*Orl.* I would not be cured, youth. 4

*Ros.* I would cure you, if you would but call me Rosalind and come every day to my cote and woo me.

*Orl.* Now, by the faith of my love, I will: tell me where it is. 5

*Ros.* Go with me to it and I'll show it you and by the way you shall tell me where in the forest you live. Will you go? 381

*Orl.* With all my heart, good youth.

*Ros.* Nay, you must call me Rosalind. Come, sister, will you go? [*Exeunt.*]

### SCENE III. *The forest*

*Enter TOUCHSTONE and AUDREY; JAKUES behind.*

*Touch.* Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? doth my simple feature content you?

*Aud.* Your features! Lord warrant us! what features?

*Touch.* I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.

*Jaq.* [*Aside*] O knowledge ill-inhabited, worse than Jove in a thatched house! 8

*Touch.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a-man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

*Aud.* I do not know what 'poetical' is: is it honest in deed and word? is it a true thing?

*Touch.* No, truly ; for the truest poetry is the most feigning ; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

*Aud.* Do you wish then that the gods had made me poetical ? 20

*Touch.* I do, truly ; for thou swearest to me thou art honest : now, if thou wert a poet, I might have some hope thou didst feign

*Aud.* Would you not have me honest ?

*Touch.* No, truly, unless thou wert hand favoured ; for honesty coupled to beauty is to have honey a sauce to sugar

*Jaq.* [*Aside*] A material fool !

*Aud.* Well, I am not fair . and therefore I pray the gods make me honest.

*Touch.* Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish. 31

*Aud.* I am not a slut, though I thank the gods I am foul

*Touch.* Well, praised be the gods for thy foulness ! sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us

*Jaq.* [*Aside*] I would fain see this meeting.

*Aud.* Well, the gods give us joy ! 39

*Touch.* Amen. A man may, if he were of a fearful heart, stagger in this attempt ; for here we have no temple but the wood, no assembly but horn-beasts. But what though ? Courage ! As horns are odious, they are necessary. It is said, 'many a man knows no end of his goods .' right ; many a man has good horns, and knows no end of them. Well, that is the dowry of his wife ; 'tis none of his own getting. Horns ? Even so. Poor men alone ? No, no ; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed ? No : as a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor ; and by how



much defence is better than no skill, by so much is a horn more precious than to want. Here comes Sir Oliver. 53

*Enter SIR OLIVER MARTEXT.*

Sir Oliver Martext, you are well met : will you despatch us here under this tree, or shall we go with you to your chapel ?

*Sir Oli.* Is there none here to give the woman ?

*Touch.* I will not take her on gift of any man.

*Sir Oli.* Truly, she must be given, or the marriage is not lawful.

*Jaq.* [*Advancing*] Proceed, proceed . I'll give her. 60

*Touch.* Good even, good master What-ye-call't . how do you, sir ? You are very well met . God 'ld you for your last company : I am very glad to see you even a toy in hand here, sir : nay, pray be covered

*Jaq.* Will you be married, motley ?

*Touch.* As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires ; and as pigeons bill, so wedlock would be nibbling.

*Jaq.* And will you, being a man of your breeding, be married under a bush like a beggar ? Get you to church, and have a good priest that can tell you what marriage is : this fellow will but join you together as they join wainscot ; then one of you will prove a shrunk panel and, like green timber, warp, warp.

*Touch.* [*Aside*] I am not in the mind but I were better to be married of him than of another : for he is not like to marry me well ; and not being well married, it will be a good excuse for me hereafter to leave my wife.

*Jaq.* Go thou with me, and let me counsel thee.

*Touch.* Come, sweet Audrey.

Farewell, good Master Oliver : not,—

O sweet Oliver,

O brave Oliver,

Leave me not behind thee :

but,—

Wind away,  
Begone, I say,  
I will not to wedding with thee.

[*Exeunt Jacques, Touchstone and Audrey.*]

*Sir Oli.* 'Tis no matter . ne'er a fantastical knave of them  
all shall flout me out of my calling [Exit.]

SCENE IV *The forest.*

*Enter ROSALIND and CELIA*

*Ros.* Never talk to me ; I will weep.

*Cel.* Do, I prithee ; but yet have the grace to consider that  
tears do not become a man.

*Ros.* But have I not cause to weep ?

*Cel.* As good cause as one would desire ; therefore weep.

*Ros.* His very hair is of the dissembling colour.

*Cel.* Something browner than Judas's : marry, his kisses  
are Judas's own children. ,

*Ros.* I' faith, his hair is of a good colour.

*Cel.* An excellent colour : your chestnut was ever the only  
colour. 11

*Ros.* And his kissing is as full of sanctity as the touch of  
holy bread

*Cel.* He hath bought a pair of chaste lips of Diana : a nun of  
winter's sisterhood kisses not more religiously ; the very ice  
of chastity is in them.

*Ros.* But why did he swear he would come this morning,  
and comes not ?

*Cel.* Nay, certainly, there is no truth in him.

*Ros.* Do you think so ?

20

*Cel.* Yes ; I think he is not a pick-purse nor a horse-

stealer, but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.

*Ros.* Not true in love?

*Cl.* Yes, when he is in; but I think he is not in.

*Ros.* You have heard him swear downright he was

*Cl.* 'Was' is not 'is' besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmer of false reckonings. He attends here in the forest on the duke your father. 30

*Ros.* I met the duke yesterday and had much question with him. he asked me of what parentage I was; I told him, of as good as he; so he laughed and let me go. But what talk we of fathers, when there is such a man as Orlando?

*Cl.* O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely, quite traverse, athwart the heart of his lover: as a punny tilter, that spurs his horse but on one side, breaks his staff like a noble goose. but all's brave that youth mounts and folly guides. Who comes here? 41

*Enter CORIN.*

*Cor.* Mistress and master, you have oft inquired  
After the shepherd that complain'd of love,  
Who you saw sitting by me on the turf,  
Praising the proud disdainful shepherdess  
That was his mistress.

*Cl.* Well, and what of him?

*Cor.* If you will see a pageant truly play'd,  
Between the pale complexion of true love  
And the red glow of scorn and proud disdain,  
Go hence a little and I shall conduct you, 50  
If you will mark it.

*Ros.* O, come, let us remove.

The sight of lovers feedeth those in love.  
 Bring us to see this sight, and you shall say  
 I'll prove a busy actor in their play.

[*Exeunt.*]

SCENE V. *Another part of the forest.*

*Enter SILVIUS and PHEBE.*

*Sil* Sweet Phebe, do not scorn me ; do not, Phebe ;  
 Say that you love me not, but say not so  
 In bitterness The common executioner,  
 Whose heart the accustom'd sight of death makes hard,  
 Falls not the axe upon the humbled neck  
 But first begs pardon will you sterner be  
 Than he that dies and lives by bloody drops ?

*Enter ROSALIND, CELIA, and CORIN, behind*

*Phe.* I would not be thy executioner :  
 I fly thee, for I would not injure thee  
 Thou tell'st me there is murder in mine eye : 10  
 'Tis pretty, sure, and very probable,  
 That eyes, that are the frailest and softest things,  
 Who shut their coward gates on atomies,  
 Should be call'd tyrants, butchers, murderers !  
 Now, I do frown on thee with all my heart ;  
 And if mine eyes can wound, now let them kill thee :  
 Now counterfeit to swoon ; why now fall down ;  
 Or if thou canst not, O, for shame, for shame,  
 Lie not, to say mine eyes are murderers !  
 Now show the wound mine eye hath made in thee : 20  
 Scratch thee but with a pin, and there remains  
 Some scar of it ; lean but upon a rush,  
 The cicatrice and capable impressure  
 Thy palm some moment keeps ; but now mine eyes,

Which I have darted at thee, hurt thee not,  
Nor, I am sure, there is no force in eyes  
That can do hurt

*Sil.* O dear Phebe,  
If ever,—as that ever may be near,—  
You meet in some fresh cheek the power of fancy,  
Then shall you know the wounds invisible 30  
That love's keen arrows make.

*Phe.* But till that time  
Come not thou near me and when that time comes,  
Afflict me with thy mocks, pity me not ;  
As till that time I shall not pity thee.

*Ros* And why, I pray you? Who might be your  
mother,  
That you insult, exult, and all at once,  
Over the wretched? What though you have some beauty,—  
As, by my faith, I see no more in you  
Than without candle may go dark to bed—  
Must you be therefore proud and piteous? 40  
Why, what means this? Why do you look on me?  
I see no more in you than in the ordinary  
Of nature's sale-work. 'Od's my little life,  
I think she means to tangle my eyes too!  
No, faith, proud mistress, hope not after it.  
'Tis not your inky brows, your black silk hair,  
Your bugle eyeballs, nor your cheek of cream,  
That can entame my spirits to your worship.  
You foolish shepherd, wherefore do you follow her,  
Like foggy south puffing with wind and rain? 50  
You are a thousand times a properer man  
Than she a woman. 'tis such fools as you  
That makes the world full of ill-favour'd children:  
'Tis not her glass, but you, that flatters her;  
And out of you she sees herself more proper  
Than any of her lineaments can show her.  
But, mistress, know yourself: down on your knees,

And thank heaven, fasting, for a good man's love :  
 For I must tell you friendly in your ear,  
 Sell when you can : you are not for all markets . 60  
 Cry the man mercy ; love him ; take his offer .  
 Foul is most foul, being foul to be a scoffer.  
 So take her to thee, shepherd : fare you well

*Phe.* Sweet youth, I pray you, chide a year together .  
 I had rather hear you chide than this man woo.  
*Ros.* He's fallen in love with your foulness and she'll fall  
 in love with my anger. If it be so, as fast as she answers  
 thee with frowning looks, I'll sauce her with bitter words.  
 Why look you so upon me ?

*Phe.* For no ill will I bear you. 70

*Ros.* I pray you, do not fall in love with me,  
 For I am falseer than vows made in wine .  
 Besides, I like you not. If you will know my house,  
 'Tis at the tuft of olives here hard by.  
 Will you go, sister ? Shepherd, ply her hard.  
 Come, sister. Shepherdess, look on him better,  
 And be not proud . though all the world could see,  
 None could be so abused in sight as he  
 Come, to our flock. [*Exeunt Rosalind, Celia and Corin.*]

*Phe.* Dead shepherd, now I find thy saw of might, 80  
 'Who ever loved that loved not at first sight !'

*Sil.* Sweet Phebe,—

*Phe.* Ha, what say'st thou, Silvius ?

*Sil.* Sweet Phebe, pity me.

*Phe.* Why, I am sorry for thee, gentle Silvius.

*Sil.* Wherever sorrow is, relief would be :

If you do sorrow at my grief in love,  
 By giving love your sorrow and my grief  
 Were both extermined.

*Phe.* Thou hast my love : is not that neighbourly ?

*Sil.* I would have you.

*Phe.* Why, that were covetousness. 90  
 Silvius, the time was that I hated thee,

And yet it is not that I bear thee love ;  
 But since that thou canst talk of love so well,  
 Thy company, which erst was irksome to me,  
 I will endure, and I'll employ thee too :  
 But do not look for further recompense  
 Than thine own gladness that thou art employ'd

*Sil.* So holy and so perfect is my love,  
 And I in such a poverty of grace,  
 That I shall think it a most plenteous crop 106  
 To glean the broken ears after the man  
 That the main harvest reaps . loose now and then  
 A scatter'd smile, and that I'll live upon.

*Phe.* Know'st thou the youth that spoke to me awhile ?

*Sil.* Not very well, but I have met him oft ,  
 And he hath bought the cottage and the bounds  
 That the old carlot once was master of.

*Phe.* Think not I love him, though I ask for him ;  
 'Tis but a peevish boy ; yet he talks well ;  
 But what care I for words ? yet words do well 110  
 When he that speaks them pleases those that hear.  
 It is a pretty youth . not very pretty  
 But, sure, he's proud, and yet his pride becomes him .  
 He'll make a proper man the best thing in him  
 Is his complexion ; and faster than his tongue  
 Did make offence his eye did heal it up.  
 He is not very tall ; yet for his years he's tall :  
 His leg is but so so ; and yet 'tis well  
 There was a pretty redness in his lip,  
 A little riper and more lusty red 120  
 Than that mix'd in his cheek ; 'twas just the difference  
 Betwixt the constant red and mingled damask.  
 There be some women, Silvius, had they mark'd him  
 In parcels as I did, would have gone near  
 To fall in love with him ; but, for my part,  
 I love him not nor hate him not ; and yet  
 I have more cause to hate him than to love him :

For what had he to do to chide at me?  
He said mine eyes were black and my hair black;  
And, now I am remember'd, scorn'd at me . . . 130  
I marvel why I answer'd not again.  
But that's all one; omittance is no quittance.  
I'll write to him a very taunting letter,  
And thou shalt bear it: wilt thou, Silvius?  
*Sil* Phebe, with all my heart  
*Phe.* I'll write it straight,  
The matter's in my head and in my heart.  
I will be bitter with him and passing short  
Go with me, Silvius [Exeunt.

## ACT IV

SCENE I *The forest.*

*Enter ROSALIND, CELIA, and JAKES.*

*Jaq.* I prithee, pretty youth, let me be better acquainted with thee.

*Ros.* They say you are a melancholy fellow.

*Jaq.* I am so; I do love it better than laughing.

*Ros.* Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.

*Jaq.* Why, 'tis good to be sad and say nothing.

*Ros.* Why then, 'tis good to be a post. 9

*Jaq.* I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted



from many objects, and indeed the sundry contemplation of my travels, which, by often rumination wraps me in a most humorous sadness

*Ros.* A traveller ! By my faith, you have great reason to be sad : I fear you have sold your own lands to see other men's ; then, to have seen much and to have nothing, is to have rich eyes and poor hands 22

*Jaq.* Yes, I have gained my experience

*Ros.* And your experience makes you sad . I had rather have a fool to make me merry than experience to make me sad ; and to travel for it too !

*Enter ORLANDO*

*Orl.* Good day and happiness, dear Rosalind !

*Jaq.* Nay, then, God be wi' you, an you talk in blank verse.

*Ros.* Farewell, Monsieur Traveller look you up and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. [*Exit Jaques*] Why, how now, Orlando ! where have you been all this while ? You a lover ! An you serve me such another trick, never come in my sight more.

*Orl.* My fair Rosalind, I come within an hour of my promise. 38

*Ros.* Break an hour's promise in love ! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole.

*Orl.* Pardon me, dear Rosalind.

*Ros.* Nay, an you be so tardy, come no more in my sight : I had as lief be wooed of a snail.

*Orl.* Of a snail ?

*Ros.* Ay, of a snail ; for though he comes slowly, he carries

his house on his head ; a better joature, I think, than you make a woman : besides, he brings his destiny with him

51

*Orl.* What's that ?

*Ros.* Why, horns.

*Orl.* Virtue is no horn-maker ; and my Rosalind is virtuous.

*Ros.* And I am your Rosalind.

*Cel.* It pleases him to call you so ; but he hath a Rosalind of a better leer than you.

*Ros.* Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very very Rosalind ?

60

*Orl.* I would kiss before I spoke.

*Ros.* Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit ; and for lovers lacking—God warn us !—matter, the cleanliest shift is to kiss.

*Orl.* How if the kiss be denied ?

*Ros.* Then she puts you to entreaty, and there begins new matter.

69

*Orl.* Who could be out, being before his beloved mistress ?

*Ros.* Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.

*Orl.* What, of my suit ?

*Ros.* Not out of your apparel, and yet out of your suit. Am not I your Rosalind ?

*Orl.* I take some joy to say you are, because I would be talking of her.

*Ros.* Well in her person I say I will not have you.

*Orl.* Then in mine own person I die.

79

*Ros.* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club ; yet he did what he could to die before, and he is one of the patterns

of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night ; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned · and the foolish chroniclers of that age found it was ‘ Hero of Sestos.’ But these are all lies · men have died from time to time and worms have eaten them, but not for love.

*Orl.* I would not have my right Rosalind of this mind, for, I protest, her frown might kill me. 93

*Ros.* By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

*Orl.* Then love me, Rosalind

*Ros.* Yes, faith, will I, Fridays and Saturdays and all.

*Orl.* And wilt thou have me ?

*Ros.* Ay, and twenty such. 100

*Orl.* What sayest thou ?

*Ros.* Are you not good ?

*Orl.* I hope so

*Ros.* Why then, can one desire too much of a good thing ? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister ?

*Orl.* Pray thee, marry us.

*Cel.* I cannot say the words.

*Ros.* You must begin, ‘ Will you, Orlando—’ 109

*Cel.* Go to. Will you, Orlando, have to wife this Rosalind ?

*Orl.* I will

*Ros.* Ay, but when ?

*Orl.* Why now ; as fast as she can marry us.

*Ros.* Then you must say ‘ I take thee, Rosalind, for wife.’

*Orl.* I take thee, Rosalind, for wife.

*Ros.* I might ask you for your commission ; but I do take thee, Orlando, for my husband : there’s a girl goes before the priest ; and certainly a woman’s thought runs before her actions.

*Orl.* So do all thoughts : they are winged. 120

*Ros.* Now tell me how long you would have her after you have possessed her.

*Orl.* For ever and a day

*Ros.* Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

133

*Orl.* But will my Rosalind do so?

*Ros.* By my life, she will do as I do.

*Orl.* O, but she is wise.

*Ros.* Or else she could not have the wit to do this: the wiser, the waywarder make the doors upon a woman's wit and it will out at the casement; shut that and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

141

*Orl.* For these two hours, Rosalind, I will leave thee.

*Ros.* Alas! dear love, I cannot lack thee two hours

*Orl.* I must attend the duke at dinner by two o'clock I will be with thee again.

*Ros.* Ay, go your ways, go your ways; 'I knew what you would prove: my friends told me as much, and I thought no less: that flattering tongue of yours won me: 'tis but one cast away, and so, come, death! Two o'clock is your hour?

*Orl.* Ay, sweet Rosalind.

150

*Ros.* By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathological break-promise and the most hollow lover and the most unworthy of her you call Rosalind that may be chosen out of the gross band of the

unfaithful : therefore beware my censure and keep your promise.

*Orl.* With no less religion than if thou wert indeed my Rosalind so adieu. 160

*Ros.* Well, Time is the old justice that examines all such offenders, and let Time try . adieu. [*Exit Orlando.*]

*Cel.* You have simply misused our sex in your love-prate . we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.

*Ros.* O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love ! But it cannot be sounded : my affection hath an unknown bottom, like the bay of Portugal.

*Cel.* Or rather, bottomless, that as fast as you pour affection in, it runs out. 171

*Ros.* No, that same wicked bastard of Venus that was begot of thought, conceived of spleen and born of madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Alena, I cannot be out of the sight of Orlando . I'll go find a shadow and sigh till he come.

*Cel.* And I'll sleep. [*Exeunt*]

## SCENE II. *The forest.*

*Enter JAQUES, Lords, and Foresters.*

*Jaq.* Which is he that killed the deer ?

*A Lord.* Sir, it was I.

*Jaq.* Let's present him to the duke, like a Roman conqueror ; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you no song, forester, for this purpose ?

*For.* Yes, sir.

*Jaq.* Sing it : 'tis no matter how it be in tune, so it make noise enough.



Why writes she so to me? Well, shepherd, well,  
This is a letter of your own device. 20

*Sil.* No, I protest, I know not the contents.  
Phebe did write it.

*Ros.* Come, come, you are a fool  
And turn'd into the extremity of love.  
I saw her hand: she has a leathern hand,  
A freestone-colour'd hand; I verily did think  
That her old gloves were on, but 'twas her hands:  
She has a huswife's hand; but that's no matter:  
I say she never did invent this letter;  
This is a man's invention and his hand.

*Sil.* Sure, it is hers. 30

*Ros.* Why, 'tis a boisterous and a cruel style,  
A style for challengers; why, she defies me,  
Like Turk to Christian. women's gentle brain  
Could not drop forth such giant-rude invention,  
Such Ethiope words, blacker in their effect  
Than in their countenance. Will you hear the letter?

*Sil.* So please you, for I never heard it yet;  
Yet heard too much of Phebe's cruelty.

*Ros.* She Phebes me: mark how the tyrant writes

[*Reads.*

Art thou god to shepherd turn'd,  
That a maiden's heart hath burn'd? 40

Can a woman rail thus?

*Sil.* Call you this railing?

*Ros.* [*Reads*]

Why, thy godhead laid apart,  
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,  
That could do no vengeance to me.

Meaning me a beast.

If the scorn of your bright eyne  
Have power to raise such love in mine, 50

Alack, in me what strange effect  
 Would they work in mild aspect !  
 Whiles you chid me, I did love ;  
 How then might your prayers move !  
 He that brings this love to thee  
 Little knows this love in me :  
 And by him seal up thy muid ;  
 Whether that thy-youth and kind  
 Will the faithful offer take  
 Of me and all that I can make ,  
 Or else by him my love deny,  
 And then I'll study how to die

60

*Sil.* Call you this chiding ?

*Cel.* Alas, poor shepherd !

*Ros.* Do you pity him ? no, he deserves no pity. Wilt thou love such a woman ? What, to make thee an instrument and play false strains upon thee ' not to be endured ' Well, go your way to her, for I see love hath made thee a tame snake, and say this to her : that if she love me, I charge her to love thee ; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word ; for here comes more company. [*Exit Silvius.*]

Enter OLIVER

*Oli.* Good morrow, fair ones : pray you, if you know,  
 Where in the purlieus of this forest stands  
 A sheep-cote fenced about with olive trees ?

*Cel.* West of this place, down in the neighbour bottom :  
 The rank of osiers by the murmuring stream  
 Left on your right hand brings you to the place.  
 But at this hour the house doth keep itself ;  
 There's none within. 80

*Oli.* If that an eye may profit by a tongue,  
 Then should I know you by description ;  
 Such garments and such years : ' The boy is fair,  
 Of female favour, and bestows himself



Like a ripe sister : the woman low  
And browner than her brother.' Are not you  
The owner of the house I did enquire for ?

*Cel.* It is no boast, being ask'd, to say we are.

*Oli.* Orlando doth commend him to you both, 90  
And to that youth he calls his Rosalind  
He sends this bloody napkin. Are you he ?

*Ros.* I am : what must we understand by this ?

*Oli.* Some of my shame ; if you will know of me  
What man I am, and how, and why, and where  
This handkercher was stain'd.

*Cel.* I pray you, tell it.

*Oli.* When last the young Orlando parted from you  
He left a promise to return again  
Within an hour, and pacing through the forest,  
Chewing the food of sweet and bitter fancy, 100  
Lo, what befel ! he threw his eye aside,  
And mark what object did present itself.  
Under an oak, whose boughs were moss'd with age  
And high top bald with dry antiquity,  
A wretched ragged man, o'ergrown with hair,  
Lay sleeping on his back : about his neck  
A green and gilded snake had wreathed itself,  
Who with her head nimble in threats approach'd  
The opening of his mouth ; but suddenly,  
Seeing Orlando, it unlink'd itself, 110  
And with indented glides did slip away  
Into a bush : under which bush's shade  
A lioness, with udders all drawn dry,  
Lay couching, head on ground, with catlike watch,  
When that the sleeping man should stir ; for 'tis  
The royal disposition of that beast  
To prey on nothing that doth seem as dead :  
This seen, Orlando did approach the man  
And found it was his brother, his elder brother.

*Cel.* O, I have heard him speak of that same brother ; 120

And he did render him the most unnatural  
That lived amongst men.

*Oli.* And well he might so do,  
For well I know he was unnatural.

*Ros.* But, to Orlando : did he leave him there,  
Food to the suck'd and hungry lioness ?

*Oli.* 'Twice did he turn his back and purposed so ;  
But kindness, nobler ever than revenge,  
And nature, stronger than his just occasion,  
Made him give battle to the lioness,  
Who quickly fell before him . in which hurtling 130  
From miserable slumber I awaked.

*Cel.* Are you his brother ?

*Ros.* Was't you he rescued ?

*Cel.* Was't you that did so oft contrive to kill him ?

*Oli.* 'Twas I ; but 'tis not I : I do not shame  
To tell you what I was, since my conversion  
So sweetly tastes, being the thing I am.

*Ros.* But, for the bloody napkin ?

*Oli.* By and by.  
When from the first to last betwixt us two  
Tears our recountments had most kindly bathed,  
As how I came into that desert place :— 140  
In brief, he led me to the gentle duke,  
Who gave me fresh array and entertainment,  
Committing me unto my brother's love ;  
Who led me instantly unto his cave,  
There stripp'd himself, and here upon his arm  
The lioness had torn some flesh away,  
Which all this while had bled ; and now he fainted  
And cried, in fainting, upon Rosalind.  
Brief, I recover'd him, bound up his wound ;  
And, after some small space, being strong at heart, 150  
He sent me hither, stranger as I am,  
To tell this story, that you might excuse  
His broken promise, and to give this napkin

Dyed in his blood unto the shepherd youth

That he in sport doth call his Rosalind. [*Rosalind swoons.*

*Cel.* Why, how now, Ganymede ! sweet Ganymede !

*Oli.* Many will swoon when they do look on blood

*Cel.* There is more in it. Cousin Ganymede !

*Oli.* Look, he recovers

*Ros.* I would I were at home.

*Cel.* We'll lead you thither 160

I pray you, will you take him by the arm ?

*Oli.* Be of good cheer, youth : you a man ! you lack a man's heart.

*Ros.* I do so, I confess it. Ah, sirrah, a body would think this was well counterfeited ! I pray you, tell your brother how well I counterfeited. Heigh-ho !

*Oli.* This was not counterfeit : there is too great testimony in your complexion that it was a passion of earnest.

*Ros.* Counterfeit, I assure you.

*Oli.* Well then, take a good heart and counterfeit to be a man. 171

*Ros.* So I do : but, i'faith, I should have been a woman by right.

*Cel.* Come, you look paler and paler : pray you, draw homewards. Good sir, go with us

*Oli.* That will I, for I must bear answer back  
How you excuse my brother, Rosalind.

*Ros.* I shall 'devise something : but, I pray you, commend my counterfeiting to him. Will you go ? [*Exeunt.*

## ACT V.

### SCENE I. *The 'forest*

*Enter TOUCHSTONE and AUDREY.*

*Touch.* We shall find a time, Audrey ; patience, gentle Audrey.

*Aud.* Faith, the priest was good enough, for all the old gentleman's saying.

*Touch.* A most wicked Sir Oliver, Audrey, a most vile Mantext. But, Audrey, there is a youth here in the forest lays claim to you.

*Aud.* Ay, I know who 'tis ; he hath no interest in me in the world · here comes the man you mean. 9

*Touch.* It is meat and drink to me to see a clown : by my troth, we that have good wits have much to answer for ; we shall be flouting ; we cannot hold.

*Enter WILLIAM*

*Will.* Good even, Audrey.

*Aud.* God ye good even, William.

*Will.* And good even to you, sir.

*Touch.* Good even, gentle friend. Cover thy head, cover thy head ; nay, prithee, be covered. How old are you, friend ?

*Will.* Five and twenty, sir.

*Touch.* A ripe age. Is thy name William ? 20

*Will.* William, sir. 2

*Touch.* A fair name. Wast born i' the forest here ?

*Will.* Ay, sir, I thank God.

*Touch.* 'Thank God ;' a good answer. Art rich ?

*Will.* Faith, sir, so so.

*Touch.* 'So so' is good, very good, very excellent good ; and yet it is not ; it is but so so. Art thou wise ?

*Will.* Ay, sir, I have a pretty wit.

*Touch.* Why, thou sayest well. I do now remember a saying, 'The fool doth think he is wise, but the wise man knows himself to be a fool.' The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth ; meaning thereby that grapes were made to eat and lips to open. You do love this maid ? 34

*Will.* I do, sir.

*Touch.* Give me your hand. Art thou learned ?

*Will.* No, sir.

*Touch.* Then learn this of me : to have, is to have ; for it is a figure in rhetoric that drink, being poured out of a cup, into a glass, by filling the one doth empty the other ; for all your writers do consent that ipse is he : now, you are not ipse, for I am he. 42

*Will.* Which he, sir ?

*Touch.* He, sir, that must marry this woman. Therefore, you clown, abandon,—which is in the vulgar leave,—the society,—which in the boorish is company,—of this female,—which in the common is woman ; which together is, abandon the society of this female, or, clown, thou perishest ; or, to thy better understanding, diest ; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage : I will deal in poison with thee, or in bastinado, or in steel ; I will bandy with thee in faction ; I will o'er-run thee with policy ; I will kill thee a hundred and fifty ways : therefore tremble, and depart. 54

*Aud.* Do, good William

*Will.* God rest you merry, sir.

[*Exit.*

*Enter CORIN.*

*Cor.* Our master and mistress seek you ; come, away, away !

*Touch.* Trip, Audrey ! trip, Audrey ! I attend, I attend.

[*Exeunt.*

## SCENE II. *The forest.*

*Enter ORLANDO and OLIVER.*

*Orl.* Is't possible that on so little acquaintance you should like her ? that but seeing you should love her ? and loving woo ? and, wooing, she should grant ? and will you persevere to enjoy her ?

*Oli.* Neither call the giddiness of it in question, the

poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other: it shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd. 12

*Orl.* You have my consent. Let your wedding be to-morrow: thither will I invite the duke and all's contented followers. Go you and prepare Aliena; for look you, here comes my Rosalind.

*Enter ROSALIND.*

*Ros.* God save you, brother.

*Oli.* And you, fair sister.

[*Exit.*

*Ros.* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf! 20

*Orl.* It is my arm

*Ros.* I thought thy heart had been wounded with the claws of a lion.

*Orl.* Wounded it is, but with the eyes of a lady.

*Ros.* Did your brother tell you how I counterfeited to swoon when he showed me your handkercher?

*Orl.* Ay, and greater wonders than that.

*Ros.* O, I know where you are: nay, 'tis true there was never any thing so sudden but the fight of two rams and Caesar's, thrasonical brag of 'I came, saw, and overcame:' for your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage which they will climb incontinent; they are in the very wrath of love and they will together; clubs cannot part them. 35

*Orl.* They shall be married to-morrow, and I will bid the

duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for. 44

*Ros.* Why then, to-morrow I cannot serve your turn for Rosalind?

*Orl.* I can live no longer by thinking.

*Ros.* I will weary you then no longer with idle talking. Know of me then, for now I speak to some purpose, that I know you are a gentleman of good conceit: I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three year old, conversed with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Alicia, shall you marry her. I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow human as she is and without any danger. 63

*Orl.* Speakest thou in sober meanings?

*Ros.* By my life, I do; which I tender dearly, though I say I am a magician. Therefore, put you in your best array; bid your friends; for if you will be married to-morrow, you shall, and to Rosalind, if you will.

*Enter SILVIUS and PHEB.*

Look, here comes a lover of mine and a lover of hers. \*

*Pha.* Youth, you have done me much ungentleness, 70

To show the letter that I writ to you.

*Ros.* I care not if I have: it is my study  
To seem despiteful and ungentle to you:

You are there followed by a faithful shepherd ;  
Look upon him, love him ; he worships you.

*Phe.* Good shepherd, tell this youth what 'tis to love.

*Sil.* It is to be all made of sighs and tears ;

And so am I for Phebe

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind.

80

*Ros.* And I for no woman.

*Sil.* It is to be all made of faith and service :

And so am I for Phebe.

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind

*Ros.* And I for no woman

*Sil.* It is to be all made of fantasy,

All made of passion and all made of wishes,

All adoration, duty, and observance,

All humbleness, all patience and impatience,

90

All purity, all trial, all observance ;

And so am I for Phebe.

*Phe.* And so am I for Ganymede.

*Orl.* And so am I for Rosalind

*Ros.* And so am I for no woman.

*Phe.* If this be so, why blame you me to love you ?

*Sil.* If this be so, why blame you me to love you ?

*Orl.* If this be so, why blame you me to love you ?

*Ros.* Why do you speak too, 'Why blame you me to love you ?'

100

*Orl.* To her that is not here, nor doth not hear.

*Ros.* Pray you, no more of this ; 'tis like the howling of Irish wolves against the moon. [*To Sil.*] I will help you, if I can : [*To Phe.*] I would love you, if I could. To-morrow meet me all together. [*To Phe.*] I will marry you, if ever I marry woman, and I'll be married to-morrow : [*To Orl.*] I will satisfy you, if ever I satisfied man, and you shall be married to-morrow : [*To Sil.*] I will content you, if what pleases you contents you, and you shall be married to-



morrow. [*To OrL.*] As you love Rosalind, meet : [*To Sil.*] as you love Phebe, meet : and as I love no woman, I'll meet. So fare you well : I have left you commands.

*Sil.* I'll not fail, if I live.

113

*Phe* Nor I.

*Orl.* Nor I.

[*Exeunt.*]

### SCENE III. *The forest.*

*Enter TOUCHSTONE and AUDREY.*

*Touch.* To-morrow is the joyful day, Audrey ; to-morrow will we be married.

*Aud.* I do desire it with all my heart ; and I hope it is no dishonest desire to desire to be a woman of the world. Here come two of the banished duke's pages.

*Enter two Pages.*

*First Page.* Well met, honest gentleman.

*Touch.* By my troth, well met. Come, sit, sit, and a song.

*Sec. Page.* We are for you : sit i'the middle

*First Page.* Shall we clap into't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice ?

11

*Sec. Page.* I'faith, i'faith ; and both in a tune, like two gipsies on a horse.

Song.

It was a lover and his lass,

With a hey, and a ho, and a hey nonino,  
That o'er the green corn-field did pass

In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding :  
Sweet lovers love the spring.

Between the acres of the rye,

20

With a hey, and a ho, and a hey nonino,

These pretty country folks would lie,  
In spring time, &c.

This carol they began that hour,  
• With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In spring time, &c.

And therefore take the present time,  
With a hey, and a ho, and a hey nonino ;  
For love is crowned with the prime 30  
In spring time, &c.

*Touch.* Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.

*First Page.* You are deceived, sir : we kept time, we lost not our time

*Touch.* By my troth, yes ; I count it but time lost to hear such a foolish song. God be wi' you ; and God mend your voices ! Come, Audrey. [Exeunt.

#### SCENE IV. *The forest.*

*Enter DUKE SENIOR, AMIENS, JAKES, ORLANDO,  
OLIVER, and CELIA.*

*Duke S.* Dost thou believe, Orlando, that the boy  
Can do all this that he hath promised ?

*Orl.* I sometimes do believe, and sometimes do not ;  
As those that fear they hope, and know they fear.

*Enter ROSALIND, SILVIUS, and PHERE.*

*Ros.* Patience once more, whiles our compact is urged .  
You say, if I bring in your Rosalind,  
You will bestow her on Orlando here ?

*Duke S.* That would I, had I kingdoms to give with her.

*Ros.* And you say, you will have her, when I bring her

*Orl.* That would I, were I of all kingdoms king. 10

*Ros.* You say, you'll marry me, if I be willing?

*Phe.* That will I, should I die the hour after.

*Ros.* But if you do refuse to marry me,  
You'll give yourself to this most faithful shepherd?

*Phe.* So is the bargain

*Ros.* You say, that you'll have Phebe, if she will?

*Sil.* Though to have her and death were both one thing.

*Ros.* I have promised to make all this matter even.

Keep you your word, O duke, to give your daughter,  
You yours, Orlando, to receive his daughter. 20

Keep your word, Phebe, that you'll marry me,  
Or else refusing me, to wed this shepherd.

Keep your word, Silvius, that you'll marry her,

If she refuse me - and from hence I go,

To make these doubts all even. [*Exeunt Rosalind and Celia*]

*Duke S.* I do remember in this shepherd boy  
Some lively touches of my daughter's favour

*Orl.* My lord, the first time that I ever saw him  
Methought he was a brother to your daughter:

But, my good lord, this boy is forest-born, 30

And hath been tutor'd in the rudiments

Of many desperate studies by his uncle,

Whom he reports to be a great magician,

Obscured in the circle of this forest.

*Enter TOUCHSTONE and AUDREY.*

*Jaq.* There is, sure, another flood toward, and these  
couples are coming to the ark. Here comes a pair of very  
strange beasts, which in all tongues are called fools.

*Touch.* Salutation and greeting to you all!

*Jaq.* Good my lord, bid him welcome: this is the motley-  
minded gentleman that I have so often met in the forest: he  
hath been a courtier, he swears. 41

*Touch.* If any man doubt that, let him put me to my pur-  
gation. I have trod a measure; I have flattered a lady; I  
have been politic with my friend, smooth with mine enemy;

I have undone three tailors ; I have had four quarrels, and like to have fought one.

*Jaq.* And how was that ta'en up ?

*Touch.* Faith, we met, and found the quarrel was upon the seventh cause.

*Jaq.* How seventh cause ? Good my lord, like this fellow.

*Duke S.* I like him very well. 51

*Touch.* God 'ild you, sir ;—I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear ; according as marriage binds and blood breaks . a poor virgin, sir, an ill-favoured thing, sir, but mine own ; a poor humour of mine, sir, to take that that no man else will : rich honesty dwells like a miser, sir, in a poor house ; as your pearl in your foul oyster.

*Duke S.* By my faith, he is very swift and sententious.

*Touch.* According to the fool's bolt, sir, and such dulcet diseases 61

*Jaq.* But, for the seventh cause ; how did you find the quarrel on the seventh cause ?

*Touch.* Upon a he seven times removed .—bear your body more seeming, Audrey ;—as thus, sir I did dislike the cut of a certain courtier's beard . he sent me word, if I said his beard was not cut well, he was in the mind it was : this is called the Retort Courteous. If I sent him word again 'it was not well cut,' he would send me word, he cut it to please himself : this is called the Quip Modest . If again 'it was not well cut,' he disabled my judgement : this is called the Reply Churlish. If again 'it was not well cut,' he would answer, I spake not true : this is called the Reproof Valiant. If again 'it was not well cut,' he would say, I lied : this is called the Countercheck Quarrelsome : and so to the Lie Circumstantial and the Lie Direct

*Jaq.* And how oft did you say his beard was not well cut ?

*Touch.* I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct ; and so we measured swords and parted. 80

*Jaq.* Can you nominate in order now the degrees of the lie?

*Touch.* O sir, we quarrel in print, by the book; as you have books for good manners. I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant, the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, 'If you said so, then I said so;' and they shook hands and swore brothers. Your If is the only peacemaker; much virtue in If.

*Jaq.* Is not this a rare fellow, my lord? he's as good at any thing and yet a fool.

*Duke S.* He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

*Enter HYMEN, ROSALIND, and CELIA.*

*Still Music.*

*Hym.* Then is there mirth in heaven,  
When earthly things made even  
Atone together.

Good duke, receive thy daughter:  
Hymen from heaven brought her,  
Yea, brought her hither,  
That thou mightst join her hand with his  
Whose heart within her bosom is.

*Ros.* [To duke] To you I give myself, for I am yours.  
[To Or.] To you I give myself, for I am yours.

*Duke S.* If there be truth in sight, you are my daughter.

*Orl.* If there be truth in sight, you are my Rosalind. 111

*Pha.* If sight and shape be true,  
Why then, my love adieu!

*Ros.* I'll have no father, if you be not he ;  
 I'll have no husband, if you be not he ;  
 Nor ne'er wed woman, if you be not she.

*Hym.* Peace, ho ! I bar confusion :

    'Tis I must make conclusion

    Of these most strange events :

Here's eight that must take hands 120

To join in Hymen's bands,

    If truth holds true contents.

    You and you no cross shall part :

    You and you are heart in heart :

    You to his love must accord,

    Or have a woman to your lord :

You and you are sure together,

As the winter to foul weather.

Whiles a wedlock-hymn we sing,

Feed yourselves with questioning ; 130

That reason wonder may diminish,

How thus we met, and these things finish.

#### SONG.

Wedding is great Juno's crown .

    O blessed bond of board and bed !

'Tis Hymen peoples every town ;

    High wedlock then be honoured :

Honour, high honour and renown,

To Hymen, god of every town !

*Duke S.* O my dear niece, welcome thou art to me '  
 Even daughter, welcome, in no less degree. 140

*Phe.* I will not eat my word, now thou art mine ,  
 Thy faith my fancy to thee doth combine.

*Enter JAQUES DE BOYS.*

*Jaq. de B.* Let me have audience for a word or two :  
 I am the second son of old Sir Rowland,  
 That bring these tidings to this fair assembly.

Duke Frederick, hearing how that every day  
 Men of great worth resorted to this forest,  
 Address'd a mighty power ; which were on foot,  
 In his own conduct, purposely to take  
 His brother here and put him to the sword . 150  
 And to the skirts of this wild wood he came ;  
 Where meeting with an old religious man,  
 After some question with him, was converted  
 Both from his enterprise and from the world,  
 His crown bequeathing to his banish'd brother,  
 And all their lands restored to them again  
 That were with him exiled This to be true,  
 I do engage my life.

*Duke S.* Welcome, young man ;  
 Thou offer'st fairly to thy brothers' wedding .  
 To one his lands withheld, and to the other 160  
 A land itself at large, a potent dukedom  
 First, in this forest let us do those ends  
 That here were well begun and well begot :  
 And after, every of this happy number  
 That have endured shrewd days and nights with us  
 Shall share the good of our returned fortune,  
 According to the measure of their states.  
 Meantime, forget this new-fall'n dignity  
 And fall into our rustic revelry.

Play, music ! And you, brides and bridegrooms all, 170  
 With measure heap'd in joy, to the measures fall.

*Jaq* Sir, by your patience. If I heard you rightly,  
 The duke hath put on a religious life  
 And thrown into neglect the pompous court ?

*Jaq. de B.* He hath.

*Jaq.* To him will I out of these convertites  
 There is much matter to be heard and learn'd.

[*To duke*] You to your former honour I bequeath ;  
 Your patience and your virtue well deserves it :  
 [*To Ors.*] You to a love that your true faith doth merit : 180

[*To Oli.*] You to your land and love and great allies .

[*To Sil.*] You to a long and well-deserved bed :

[*To Touch.*] And you to wrangling ; for thy loving voyage  
Is but for two months victuall'd. So, to your pleasures .  
I am for other than for dancing measures

*Duke S.* Stay, Jaques, stay

*Jaq.* To see no pastime I · what you would have I'll stay  
to know at your abandon'd cave. [*Exit*

*Duke S.* Proceed, proceed : we will begin these rites,  
As we do trust they'll end, in true delights. [*A dance.* 190

#### EPilogue.

*Ros* It is not the fashion to see the lady the epilogue ,  
but it is no more unhandsome than to see the lord the pro-  
logue. If it be true that good wine needs no bush, 'tis  
true that a good play needs no epilogue ; yet to good wine  
they do use good bushes, and good plays prove the better  
by the help of good epilogues. What a case am I in then,  
that am neither a good epilogue nor cannot insinuate with  
you in the behalf of a good play ! I am not furnished like  
a beggar, therefore to beg will not become me : my way is  
to conjure you ; and I'll begin with the women. I charge  
you, O women, for the love you bear to men, to like as much  
of this play as please you : and I charge you, O men, for the  
love you bear to women—as I perceive by your simpering,  
none of you hates them—that between you and the women  
the play may please. If I were a woman I would kiss as  
many of you as had beards that pleased me, complexions  
that liked me and breaths that I defied not : and, I am sure,  
as many as have good beards or good faces or sweet breaths  
will, for my kind offer, when I make curtsy, bid me farewell.  
[*Exeunt*



## NOTES.

### ACT I. SCENE I.

STAGE DIRECTION. Orchard, garden; as always in Shakespeare; nowadays a garden of fruit trees. The older form is *ortgeard*, i.e. wort-yard, a yard of worts or vegetables.

1-4. As I remember well, according to my recollection this is how matters stood—he left me by will no more than a thousand crowns, charging my brother, as he valued his blessing, to bring me up as a son of his should be brought up; Orlando and Adam are continuing a conversation begun before they enter. The folios read “it was upon this fashion bequeathed me by will,” etc., with no stop after *fashion* and no nominative case to bequeathed or charged; ‘he’ was inserted by Malone, ‘my father’ substituted by Warburton for *fashion*; while many editors follow the folio, regarding this as an instance of the nominative omitted when there could be no doubt what that nominative was; bequeathed, generally, as here, of disposing by will, testament, though the A.S. *be cwethan* meant no more than to say, declare; poor a thousand, by some regarded as a transposition of the article (see Abb. § 422) as in *A. C.* v. 2. 236, “What poor an instrument May do a noble deed” by others as a transposition of the adjective for the sake of emphasis; breed, here = bring up; used also by Shakespeare as = beget, and as = feed, e.g. l. 11, below.

4. and there sadness, and it is at that point (i.e. his failure to give me a fitting education) that my grievance begins; Jaques, probably Shakespeare’s giving us in the same play two characters of the same name was a piece of carelessness, “but,” remarks Furness, “the character itself, a third brother, whatever his name, was retained, I believe, to meet the requirements of the close of the drama. Perhaps, too, it was to meet those same requirements that, in the tender treatment of a younger brother by Oliver, and in the latter’s capacity to discern the fine traits in Orlando’s character, we are to detect the elements of a better

nature in Oliver, a soul of goodness in things evil, which will need but the refining influence of Celia's love to work a satisfactory reformation of his character, and thus go far to obliterate, or at least to soften, in this charming play 'the one sinch' therein, which Swinburne finds in the marriage of Celia and Oliver."

5. **keeps**, maintains; **goldenly**, in terms of highest praise; cp. *Much.* i. 7 33, "I have bought *Golden* opinions from all sorts of people". **his profit**, the learning he has acquired at school.

6. **keeps me home**, maintains me as though I deserved nothing better than the treatment of a common hind; with a play in the words **keeps me at home**, of denying him all liberty, a sense continued in the words **stays**. **unkept**, i.e. obliges me to stay at home without any of those advantages and comforts which are rightly my due. Oliver not only does nothing for him in the way of education and the happiness of a home, but prevents him from trying to better himself abroad.

8. **differs not from**, is in no way better.

9. **are bred better**, receive more care.

10. **fair**. **feeding**, sleek in consequence of being well fed.

11. **their manage**, their training; a term especially used of horses; cp. *R.* II. iii. 3. 179, "Wanting the *manage* of unruly jades"; *i.* II. IV. ii. 3. 52, "Speak terms of *manage* to thy bounding steed"; and to that hired, and for that purpose skilful trainers are hired at great expense

13. **are as much bound**, are under as great an obligation, i.e. no obligation at all

15. **his countenance**, variously explained as "the mode of his carriage towards me," "his favour, regard," "his appearance, deportment," "his entertainment of me, the style of living which he allows me"

15. 6. **seems me**, is in the way of taking from me, has the tendency to deprive me of. **hinds**, farm labourers.

16. 7. **bars me**...brother, robs me of that position which belongs to me as a brother; for the omission of the preposition before the place or inanimate object with verbs of ablation, see Abb. § 198.

17. 8. **and, as much**. **gentility**, and does his best, by the manner in which he brings me up, to undermine those instincts that are natural to me as a man of gentle birth.

19. **spirit**, high spirit, mettle.

21. 2. **though yet**...it, though as yet I have discovered no remedy by which I may wisely free myself from it.

25. **shake me up**, taunt and try to provoke me; treat me with every kind of indignity.

26. **what make you here?** what are you doing here? with the idea implied that he had no business to be there at all. The phrase in this sense is frequent in Shakespeare.

27. **I am not thing**, eager to attack his brother for giving him no proper education, Orlando pretends to take the word **make** in its ordinary sense.

28. **What mar you then?** the opposition of **make** and **mar** was, and still is, a very common one.

29, 30. **I am idleness**, the only thing I am marring is my own self by the idleness you have forced upon me with the object of ruining me.

31. **be naught awhile**, a petty malediction. "It is too much, perhaps," says Gifford on Jonson's *Bartholomew Fair*, ii. 1, 'be curst awhile,' "to say that the words 'an hour,' 'awhile,' are pure expletives, but it is sufficiently apparent, that they have no perceptible influence on the exclamations to which they are subjoined. To conclude, *be naught, hang'd, curst*, etc. with, or without *an hour, a while*, wherever found, bear invariably one and the same meaning; they are, in short, petty and familiar maledictions, and cannot be better rendered than in the words of Warburton—a plague, or a mischief on you!"

33, 4. **What prodigal penury?** what portion have I prodigally wasted that I should be such a beggar as I am? i.e. I have not wasted my portion like the Prodigal Son, and therefore do not like him deserve to feed swine. The Prodigal Son in *Luke*, xv. 12-32, having received his portion from his father, wasted it with riotous living in a distant country, and at last being employed by a citizen of that country was sent "into his fields to feed swine, And he would fain have filled his belly with the husks that the swine did eat"; **prodigal**, here used proleptically.

38. **him**, for other examples of **him** put for **he**, by attraction to **whom** understood, see Abb. § 208.

39, 40. **in the gentle ... me**, your gentle birth should teach you in return to recognize me as your brother and to treat me as such; if you had the feelings which might be expected of one of gentle birth like yourself, you would show by your acts that you look upon me as a brother.

40, 1. **The courtesy . . first-born**, by the customary deference shown among civilized nations to an eldest son you are acknowledged my superior.

42. **tradition**, traditional usage, practice sanctioned by long use; cp. *R. II.* iii. 2. 173, "throw away respect, *Tradition*, form

and ceremonious duty " **takes blood**, does not rob me of being the son of the same father.

. 42, 3. **were there us**, i.e. *and would not rob me* even if there were twenty, etc.

44, 5. **albeit reverence**, although, I admit, your being my senior in age makes you better entitled to the respect due to him; **his reverence** has also the idea of the word as used for a title of respect; **albeit**, although it be.

46. **What, boy!** an exclamation of anger at the irony which he sees in Orlando's words

47. **Come, come . this**, nonsense, nonsense, older though you are in years, in talking as you do you show yourself a child.

49. **villain**, Johnson says that Orlando uses the word here in its original signification, for a fellow of base extraction.

52. **take this hand**, remove this hand (by which he has seized his brother by the throat).

54. **rallied on thyself**, used dishonourable language about yourself by implying that our father could beget villains, and that therefore you yourself might be one.

55, 6. **for your . accord**, remembering what your father was, and that you are his sons, be friends with each other.

57. **Let me go**, leave go of me, take your hands from my throat.

60, 1. **obscuring .. qualities**, hindering me from the acquirement of all gentleman-like accomplishments by keeping me shut up where I had no opportunity of witnessing and profiting by the example of such accomplishments.

63. **exercises**, used especially of manly exercises for the acquirement of skill and grace in the use of weapons, and for the development of physical powers; cp. *K. J.* iv. 2. 80, "Why then your fears, should move you to mew up Your tender kinsman ... and deny his youth The rich advantage of good *exercise*?", where Pembroke, in behalf of Arthur, complains of a confinement similar to that which Orlando resents.

64. **the poor allottery**, the small portion, the "poor a thousand crowns" bequeathed him by his father; for **allottery**, cp. *A. C.* ii. 2. 248, "Octavia is a blessed *lottery* (i.e. allotment) to him."

65. **go buy my fortunes**, go out into the world and seek my fortune, see what career I may carve out for myself.

67. **get you in**, sc. the house: I will ... **you**, I am determined quickly to rid myself of the worry you cause me.

68. **some .. will**, i.e. freedom to take yourself off. Furness thinks that in **will** there may also be a reference to Sir Roland's will, testament, the provisions of which Orlando had called upon his brother to carry out.

60, 70. I will . good, I have no wish to offend you any further than is necessary to do so in order to right myself.

72, 3. Most true, . service, in one sense you may well call me 'old dog,' for I have served you faithfully till now I am well worn out and, like a toothless hound, no longer capable of active work.

75. begin you .. me? do you fancy you may safely presume upon me in this way and hope to get the better of me? with a reference also to Orlando's growing to manhood.

76. your rankness, sc. of growth, i. e. insolence, presumption; the metaphor in grow being carried on.

77. neither, "for our 'either' is in Shakespeare's manner, after a negative expressed or implied" (Abb. § 128)

81, 2. importunes . you, urgently desires to be allowed to see you.

83. 'Twill ... way, sc. of getting rid of Orlando, by suggesting to him to wrestle with Charles, the result, as he thinks, being certain that he will be killed, or at least badly crippled.

85. morrow, morning; the termination of the M.E. *morwe* being changed to *-ow*.

86, 7. the new news .. court? what is the latest news at this court which has so lately come into existence? said with a sneer. Furness doubts the genuineness of *new court*. "If," he says, "Oliver was aware that there was a 'new' court, Charles's information ... would have been quite superfluous, and he would scarcely have referred to this banishment as 'old news.' Moreover, in repeating a question he who is questioned naturally repeats the very words. Charles's failure, in the text, to do this when he repeats Oliver's question, not only casts an additional suspicion on 'new,' as I think, but also suggested to Lettsom to ask 'Ought we not to read? There's no new news, etc.?' " It seems impossible that Oliver should be ignorant of the banishment of the Duke, and Charles is merely adding such items of gossip as he had to give to the one important and well-known fact of the change of government. Lettsom's insertion appears therefore more likely than the omission of *new* before *court*.

92, 3. gives them<sup>\*</sup> ... wander, is by no means anxious to see them return.

97-9. that she .. her, that she would have followed her (Rosalind) had she gone into exile, or would have died had she (Celia) been obliged to stay behind; to stay, the infinitive used indefinitely = by staying, if staying; see Abb. § 350.

100, 1. and never .. do, and never were two ladies so fond of each other as these two are.

102. Where will live? where is it the intention of the old Duke to live?

103. the forest of Arden, "a forest of considerable extent in French Flanders, lying near the Meuse and between Charlemont and Rocroy" . (Malone)

103, 4. a many, for other instances of the insertion of a before numeral adjectives see Abb. § 87.

105. Robin Hood, the outlawed Earl of Huntingdon, who, with a band of followers, took up his abode in the forest of Sherwood. There, living on the game they shot, spending their days in the practice of archery and other athletic sports, occasionally relieving wealthy travellers of their superfluous wealth, but treating the poorer ones with kindness and generous help, they passed some years of careless enjoyment and freedom.

106. fleet the time carelessly, cause the time to pass quickly in their lives so void of all care; fleet, not elsewhere used by Shakespeare transitively, though frequently in an intransitive sense. For other verbs formed from adjectives, see Abb § 290.

107. golden world, the days of the golden age; the age fabled by poets, when all was innocence and happiness, when men had no need to toil, no temptation to make wars.

109. Marry, a corruption of (by) Mary, the mother of Christ, used to avoid the penalties of the statutes against profane oaths.

109, 10. a matter, a certain matter; for other instances of a = a certain, see Abb. § 81.

110. I am given understand, it has been privately told me.

111. a disposition, an inclination, intention; cp. *R. J.* i. 3. 65, "How stands your *disposition* to be married?"

112. to try a fall, to engage in a bout at wrestling; to see whether he can throw me in wrestling

114. shall well, will have to prove himself a skilful wrestler; for shall, in this sense, see Abb. § 315.

115. to foil, to defeat, worst; from *O. F. fouler*, to trample on, oppress.

116. if he come in, if he should venture to encounter me.

117. withal, therewith; for the different senses of withal in Shakespeare, see Abb. § 196

118, 9. or brook .. into, or not be displeased at such disgrace as he may incur, bring upon himself: in that, seeing that.

120. search, seeking.

123. by underhand means, indirectly; by getting those to whose advice he was more likely to listen to argue him out of his intention.

124. **resolute**, obstinately determined.

125. 6. **it is**. France, in all France there is not a young fellow his equal in obstinacy; Wright points out that **it is** is here used with a contemptuous significance; **of**, belonging to: emulator, envier; so emulation frequently in Shakespeare with a bad sense.

127. **parts**, endowments, graces, accomplishments.

128. **natural brother**, brother according to the course of nature, by birth; perhaps also with the idea of one whom he naturally ought to love; cp. *Cymb.* iii. 3. 107, "Myself, Belarius, that am Morgan call'd, They take for *natural* father," i.e. not adopted; the sense of 'illegitimate' is a later one. **use thy discretion**, act just as you please, do not spare him for my sake. **I had as lief**, I should be as willing; literally, I should have as dear, A.S. *leof*, *liof*, dear, pleasing.

129. 30. **thou wert to't**, and you will do well to take care in the matter, not treat it lightly. For this ungrammatical remnant of ancient usage, see Abb. § 230.

130. **any slight disgrace**, i.e. one not sufficient to incapacitate him from plotting against you in revenge for his defeat.

131. **grace**. **thee**, win honour at your expense. **practise**, plot; as very frequently in Shakespeare.

133. **never leave thee**, never cease to pursue you with his animosity: **indirect**, underhand, secret.

136. **but brotherly**, with such qualification as my feelings as a brother dictate; not as plainly as I should if he were not my brother.

137. **anatomize**. **is**, show him to you as he really is; thoroughly dissect his character and lay it open to your view, cf. below, ii. 7. 56: **must blush**, should not be able to avoid blushing.

140. **his payment**, the chastisement he well deserves: **go alone**, walk without help, sc. of crutches or someone's arm.

141. 2. **and so ... worship**, and with these words I take my leave, praying that God may, etc.

144. **stir this gamester**, incite this venturesome young fellow to the combat.

145. **than he**, for other instances of **he** for **him**, see Abb.

146. **never schooled**. **learned**, one who, though he has had no education given him, is yet full of learning.

147. **device**, "conceptions and aims" (Wright); of all **be-loved**, loved by all classes as if there were in him some charm, **spell**, which they cannot resist; cp. *Cymb.* i. 6. 167, "such a

holy witch That he *enchants* societies into him"; *A. U.* i. 2. 132, "I must from this *enchanting* queen break off," the queen who has like a witch thrown her spells around him.

147, 8<sup>e</sup> and indeed world, and indeed so completely has he made his way into the hearts of all men. people, dependants.

149 *misprised*, undervalued, despised; cp. *A. W.* iii. 2. 33, "By the *misprising* of a maid too virtuous For the contempt of empire."

150. shall clear all, may be trusted to set everything to rights, remove all obstacles from my path, *sc* by killing Orlando. (cp. *W. T.* iii. 1. 18, "The violent carriage of it Will *clear* or end the business.")

151. but that I, except for me. *kindle*, incite; cp. *Macb.* i. 3. 121.

152. go about, set about, busy myself in doing.

## SCENE II

1. sweet my coz, for the transposition of the adjective, see Abb. § 13; *coz*, an affectionate abbreviation of *cousin*.

2. I show of, I display more mirth than I am really possessed of.

3. and would merrier, and do you desire that I should be merrier still; for the transposition of *yet*, Furness compares ll. 146, 7, below, "I come but in" = I but come in.

4. learn, teach; cp. *M. A.* iv. 1. 31, "you *learn* me noble thankfulness."

5. remember, give my mind to; here used for the antithesis with forget.

8. so, provided that.

10. so wouldst thou, *i.e.* so would you have taught your love to take my father as yours.

10, 1. if the truth. thee, if your love was as truly and genuinely blended into conformity with mine as mine is with yours; if you thoroughly reciprocated my love to you.

12, 3. to rejoice, in order that I may be able to rejoice.

14. but I, cp. above, i. l. 145: nor none, for the double negative, see Abb. § 406.

15. like, likely.

16. perforce, by forcible means.

17. in affection, out of the love I bear you.



21. what think . love? what do you say to the idea of falling in love for the sake of amusement?

23 good earnest, real earnest.

23-5 nor no further . again, and even in sport do not allow yourself to be carried so far as not to be able to retreat with honour, preserving to yourself the right to blush with maidenly modesty, *i.e.* not having done anything to make you blush with a sense of shame. The idea is that of retreating from a combat in which, though everything else may have been lost, honour has been preserved.

26. then, *i.e.* if we are not to play at falling in love

27, 8 mock equally, by our taunts and sarcasms drive Fortune from her wheel, by the revolutions of which, and according to no settled principle, she allots good and evil to mankind, so that henceforth she may distribute her gifts with a regard to men's deserts; cp. *H. V.* iii. 6 33-37, "Fortune is painted blind, . . and she is painted also with a wheel, to signify to you, . . that she is turning, and inconstant, and mutability, and variation"; good housewife, used either ironically, or possibly in a proleptic sense as likely to become a good housewife, *i.e.* a careful dispenser of her goods, if deprived of her wheel.

30. the bountiful blind woman, rich in her gifts which she dispenses so blindly; Walker, however, thinks we should print and pronounce *blindwoman*.

31 in her gifts to, in what she bestows upon.

33. honest, virtuous, chaste; so "dishonest," below v. 3. 4.

34. ill-favouredly, many editors alter this to 'ill-favoured'; but the affix *-ly* may perhaps have its original sense, *like*, *i.e.* of an ill-favoured kind. Delius thinks the adverbial form may be here used in a double sense; 'Fortune makes them ill-favoured,' and 'Fortune makes them while she is in a bad frame of mind.'

36. Fortune . . world, Fortune's sphere of power is in the dispensing of worldly gifts, wealth, power, etc.

38. No? is that so? is it not possible that when Nature, etc.

39-41. Though Nature . . argument? as a further example of my suggestion (*i.e.* that when . . fire), I may point out to you that though by Nature we are endowed with wit to mock at Fortune, Fortune may, and does now, put a stop to our discussion by sending a fool to interrupt us.

42. too hard for, probably with the double sense of "more than a match for" and "too cruel towards."

43. Nature's natural, one who is by nature, by birth, a fool; for natural, as a substantive=fool, idiot, cp. *Temp.* iii. 2. 37, *R. J.* ii. 4. 96.

46, 7. to reason goddesses, to discuss such a question as the gifts of herself and Fortune: for our whetstone, that in talking with him our wits may be sharpened; he, dull as he is, giving an edge to our wits as the blunt whetstone does to the razor

49. the wits, *sc.* of people generally.

How now you? "Wit, whither wilt?" was a proverbial exclamation at any eccentricity or wandering thoughts. Here the Fool is addressed.

56. was naught, was worthless, not worth eating: stand to it, maintain by argument; cp. *R. J.* ii. 4. 157, "A gentleman that will speak more in a minute than he will stand to in a month."

57, 8 and yet forsworn, Caldecott compares *R. III.* iv. 4. 368, where Richard having sworn by his 'George,' his 'garter,' and his 'crown,' Elizabeth answers, "By nothing; for this is no oath," he having "profaned" the first, "blemished" the second, and "usurped" the third.

59, 60. in the great knowledge, out of the vast stores of your knowledge.

61. unmuzzle your wisdom, give free play to your wisdom.

71. old Frederick, in the folios the next speech is given to Rosalind, but it was Celia's father whose name was Frederick, as we find in v. 4. 146, and to her therefore the speech must be given, as Theobald conjectured, unless Frederick is here altered to some other name (Capell conjectured "Ferdinand," which Collier adopts); in the former case old can only be regarded, as Steevens says, "as an unmeaning term of familiarity. It is still in use and has no reference to age." To me this is not satisfactory. The speech looks much more like Rosalind's than Celia's, and it is quite possible that the name was an inadvertence of Shakespeare's.

73. for taxation, for your impudence in satirizing people.

75. The more pity, the greater the pity; all the more is it to be regretted.

81. put on us, force upon us, thrust into our hearing as pigeons thrust food into the mouths of their young; cp. *W. T.* i. 2. 91, 2, "cram's with praise, and make's As fat as tame things."

89. the more marketable, *sc.* as being plumper

86. of what colour, Collier supposes that Le Beau affectedly pronounced sport as *spot*, and hence Celia's answer; Wright takes colour as = kind, nature, as in *Lear*, ii. 2. 145, "This is a fellow of the self-same colour Our sister speaks of"; if so, Le Beau did not recognize this use of the word.

90. **laid . trowel**, a proverbial phrase for doing a thing with no light hand, no delicacy ; dabbing something down, whether flattery or, as here, a forcible remark, with the swish and volume with which a mason dabs down the mortar when laying a course of bricks.

91. **if I keep not my rank**, —, seems to mean, if I am jostled out of my place as I am marching, i.e. if I am so interrupted that I cannot relate what I have to tell. For the pun in the next line upon **rank** in the sense of offensively scented, cp. *Cymb.* ii. 1. 17, 8.

93. **amaze**, bewilder, confuse, confound.

97, 8. **to do**, for the infinitive active where we now more commonly use the passive, see Abb § 350.

99. **that is .. buried**, that's a thing of the past with which we have nothing more to do.

100. **There comes**, for the inflection in *-s* preceding a plural subject, see Abb. § 335.

102. **proper**, comely, fine looking ; Lat. *proprius*, own, that which belongs to a person, then, what becomes him.

103. **presence**, personal appearance, mien.

104, 5. **With bills ... presents.**, Le Beau's description of the three young men resembling legal phraseology. Rosalind banters him by continuing it in the form in which legal advertisements ran, 'Know all men,' etc., with a pun upon **presence** and **presents**, i.e. legal writings, and a further pun upon **bills**, advertisements, and **bills**, weapons carried by foresters and watchmen. Farmer points out that the phrase was suggested by a passage in Lodge's *Rosalynde*, the novel from which the plot of the play is taken, "Ganimede on a day sitting with Aliena (the assumed names as in the play), cast up her eye and saw where Rosader came pacing towards them with his *forest-bill on his necke*."

107. **which Charles**, and the said Charles ; on *which* with the repeated antecedent, see Abb. § 269.

110. **dole**, lamentation ; cp. *M. N. D.* v. 1. 283, "What dreadful *dole* is here !"

111. **take ... weeping**, show their sympathy with him by tears.

119. **I promise thee**, I assure you.

120. **any else longs**, any one else who desires ; for the omission of the relative, see Abb. § 244 : **to see**, to experience ; if the text is genuine. Johnson conjectured *feel*, which Dyce and Walker adopt : **broken music**, Wright gives the following explanation communicated to him by Chappell : "Some instruments, such as viols, violins, flutes, etc., were formerly made in sets of four,

which when played together formed a 'consort. If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result is no longer a 'consort,' but 'broken music.'"<sup>cf. Cooke, *Journal of Musicology*, 1901, p. 113.</sup>

122. **Shall** **cousin?** Clarke suggests that **Shall** should be slightly emphasized in order to indicate Rosalind's reluctance to witness sport of so dangerous a nature.

125. **now**, i.e. since it is too late for us to escape.

128. **his own forwardness**, he may thank his own persistency for the danger into which he has run.

131. **looks successfully**, looks like one likely to succeed, if one may trust to his proud bearing.

134. **so please you**, if it so please you as to, etc

136. **there is men**, the two men are so unequally matched. The folios read *man* which Hanmer, who has been followed by nearly all modern editors, altered to *men*. A writer in *Blackwood's Magazine*, Aug. 1853, defends *man*, taking *odds* as superiority, and Wright supports this view by comparing *J. L. L.* i. 2. 183, "Cupid's butt-shaft is too hard for Hercules' club; and therefore too much *odds* for a Spaniard's rapier." But it seems unlikely that the Duke not having yet spoken of Charles, should now call him "the man"; *odds* is used by Shakespeare both as a singular and a plural noun.

137. **he will not be entreated**, he will not listen to any entreaties.

140. **I'll not be by**, I will go aside, i.e. in order that Orlando may not refuse to listen to the ladies from a sense of shame at withdrawing his challenge in the presence of the Duke before whom he had made it.

141. **the princesses call**, the folios read 'the princesses,' or 'princess,' 'calls' or 'calls.' The reading in the text is Theobald's. The singular is defended by some who suppose that though Celia alone called him, Orlando, seeing Rosalind also, uses the plural *them*. Dyce gives "the princess' call," a form of the plural as he prints it in *Temp.* i. 2. 173.

143. **attend**, wait upon, am ready to receive their commands.

145. 6. **I come but in**, I merely enter the lists; for the transposition of *but*, cp. above, l. 3.

148-50. **if you saw judgement**, if you made a proper use of your senses, comparing Charles's superior strength with your own, and considering his well-known skill; cp. Cassius's remarks, *J. C.* i. 2. 51 *et seqq.*, to Brutus on his inability to judge of his own merits. But there is no need to change *your* . *your* into *our* .. *our*, as some editors do.

150. **the fear** . . **adventure**, the fear of what would be the result of venturing to wrestle with Charles.

151. **more equal**, in which you would not be at such a disadvantage:

152. **embrace safety**, seize the opportunity offered you of avoiding the danger.

153. **therefore**, because of your withdrawing.

154. **misprised**, undervalued; cp. above, i. 1. 149.

154, 5 **we will** . . **forward**, we will undertake to do our best to persuade the Duke to put a stop to the wrestling; i.e. so that the fact of his not encountering Charles might appear to be owing to the wrestling being stopped, not to any shrinking on the part of Orlando. For other instances of the irregular sequence of tenses, see Abb. § 370; here **might** seems to indicate deference.

155. **punish thoughts**, do not make me miserable by having so poor an opinion of my capacities.

157, 8. **wherein** . . **thing**, it has been proposed to alter **wherein** to **herein**, or to omit the word altogether. Malone supposes an ellipsis, '*which, however, I confess, I deserve to incur*, for denying,' etc. Wright thinks we must supply as antecedent some such expression as 'in this business,' or, as Malone suggests, 'of my abilities.' As *who* is frequently equivalent to 'and he,' 'for he,' etc., so I think we may here take **wherein** as = *though here, &c.* in denying (to deny, the indefinite infinitive) anything to such ladies, I confess myself guilty of a great crime.

159. **go with me**, accompany me as encouragements.

160 **gracious**, graced by the favour of any; cp. *T. A.* i. 1. 429, "if ever Tamora Were *gracious* in those princely eyes of thine."

163. **only place**, in the world I do but fill, etc. For the transposition of **only**, see Abb. §§ 420, 1.

167. **to eke out**, to add to and make sufficient; cp. *M. V.* iii. 2. 23, "To *eke* it and to draw it out in length." *A.S. écan*, to augment.

168. **deceived in you**, i.e. in the poor opinion she has of his strength and capability to encounter Charles.

174. **You shall fall**, I will only allow you one bout with Charles.

175. **No**, because the Duke's words are equivalent to 'you shall not try more,' etc.: **you shall not entreat him**, you will assuredly not be able to persuade him.

177. **You mean** . . **after**, you evidently mean to jeer at me when

I am beaten, as you take it for granted I shall be. Theobald inserted *An* before *You*.

178. *come your ways*, come along and let us begin; *ways*, the old genitive used adverbially, on your way; frequent in *Shakespeare* with *come* and *go*.

179. *be thy speed*, speed you, give you success; the old sense of the word.

180. *to catch*, so that I might catch.

183, 4. *I can tell . down*, I know whom I would crush with it.

186, 7. *well breathed*, sufficiently exercised to put forth all my strength; cp. *T. S., Ind. ii. 50*, "as swift As *breathed* stags," i.e. stags that having run some distance have got their full wind, and are now in a condition to put out their best powers.

195. *still*, ever.

196. *shouldst*, would have been sure to.

197. *house*, family, stock.

199. *hadst told ... father*, had been able to say that you were somebody else's son.

200. *would I do this?* do you think I would speak in this way? i.e. you know well I should not speak, etc.

202. *His youngest son*,—, yes, even his youngest son; the sentence is broken off: *calling*, appellation; not elsewhere in this sense.

204. *as his soul*, as something beyond all measure precious to him.

205. *of . mind*, of the same opinion.

206. *his son*, i.e. to be his son.

207. *unto*, in addition to; cp. *R. II. v. 3. 97*, "*Unto* my mother's prayers I bend my knee," i.e. in support of.

209. *Let us him*, the idea is not so much that of expressing gratitude as that of courteously trying to make up for her father's rude speech.

210. *envious*, spiteful, resentful.

211. *Sticks me at heart*, pierces me to my heart. *Furness* regards *at heart* as "an instance of the absorption of the definite article in the dental termination of *at*."

212, 3. *If you do promise*, if in matters of love your promises are fulfilled only as honourably as in this matter of the wrestling the expectation formed of you has been fulfilled and even exceeded. For the metre's sake I have followed *Capell*, *Steevens*, and others in omitting 'all' before *promise*.

214. *shall*, is certain to be.

215. *out of ... fortune*, Stoevens explains "turned out of her service, and stripped of her livery"; perhaps with a quibble on *suits* in the sense of solicitations for favour.

216. *could*, so far as inclination goes

220 *Is but block*, has no more energy in itself than a quintain. Of the quintain there were various forms. According to Strutt, *Sports and Pastimes*, quoted by Dyce, *Gloss*, it originally "was nothing more than the trunk of a tree or post set up for the practice of tyros in chivalry. Afterward a staff or spear was fixed in the earth, and a shield, being hung upon it, was the mark to strike at: the dexterity of the performer consisted in smiting the shield in such a manner as to break the ligatures and hurl it to the ground. In process of time this diversion was improved, and instead of the staff and the shield, the resemblance of a human figure carved in wood was introduced. To render the appearance of this figure more formidable, it was generally made in the likeness of a Turk or a Saracen armed at all points, bearing a shield upon his left arm, and brandishing a club or sabre with his right. The quintain thus fashioned was placed upon a pivot, and so contrived as to move round with facility. In running at this figure it was necessary for the horseman to direct his lance with great adroitness, and make his stroke upon the forehead between the eyes or upon the nose; for if he struck wide of those parts, especially upon the shield, the quintain turned about with much velocity, and in case he was not exceedingly careful, would give him a severe blow upon the back with the wooden sabre held in the right hand, which was considered as highly disgraceful to the performer, while it excited the laughter and ridicule of the spectators." It is to this form of quintain that Dyce supposes allusion to be made here.

222. *what he would*, what he wishes.

225. *Have with you*, an expression of readiness to accompany her; so "have after," "have at," "have to," "have through," "have with," always with this ellipse of the future or the imperative.

226. *passion*, strong emotion.

227. *urged conference*, seemed to invite me to a colloquy.

229. *Or . . . or*, see Abb. § 136.

232. *true*, sincere, unfeigned.

233. *condition*, temperament, disposition; cp. *M. V. i. 2*. 143, "the *condition* of a saint, and the complexion of a devil."

235. *humorous*, generally explained as 'capricious' or 'perverse.' Furness, however, seems to be right in questioning the applicability of such a sense to the Duke as described in this play, and thinks the meaning is rather *wayward*, *headstrong*,

*obstinate*. Le Beau apparently is intended to use a term of ambiguous nature

236. *than I to speak of*, "after a conjunction and before an infinitive we often find *I, thou*, etc., where in Latin we should have 'me,' 'te,' etc. The conjunction seems to be regarded as introducing a new sentence, instead of connecting one clause with another. Hence the pronoun is put in the nominative, and a verb is, perhaps, to be supplied from the context: 'what he is indeed, More suits you to conceive *than I* (find it suitable) to speak of'" (Abb. §216).

241. *lower*, the folios have 'taller,' which is evidently a mistake, whether of Shakespeare's or the compositor's, since in i. 3. 109 Rosalind speaks of herself as "more than common tall," and in iv. 3. 86, 7, of Celia it is said "the woman *low* And browner than her brother," whom Rosalind is personating; "shorter," "smaller," "lesser," have been conjectured besides *lower*, which is due to Staunton.

248 *argument*, cause, reason; cp. *T. A.* iii. 3. 12, "my willing love, The rather by these *arguments* of fear, Set forth in your pursuit."

253. *in a better world*, in a better state of things.

254 *I shall you*, I shall hope to know you better and better deserve your love.

256. *from the smoke smother*, out of the frying-pan into the fire; *smother*, "is the thick, stifling smoke of a smouldering fire. Bacon uses to 'pass in smother' for *to be stifled*, in Essay xxvii; and 'to keep in smother' for *to stifle*, in Essay xxxi" (Wright).

### SCENE III.

5. *lame reasons*, pelt me as thickly with reasons as you might pelt a dog with stones and so lame him; the idea is suggested by Rosalind's words in l. 3.

6. *laid up*, crippled.

6-8. *when the one any*, the one being lamed, etc.; *mad*, used in exaggerated condemnation of herself for falling in love with Orlando without having been wooed by him.

10. *my father's child*, i.e. herself; the folios give 'my child's father,' which apart from the indelicacy involved seems out of place when Rosalind is evidently commiserating herself so greatly. Dyce also points out that "for my child's father" would have been an appropriate answer, only if the question had been 'But is all this for your child?'



11. **briers**, thorny bushes, *i.e.* sharp troubles · **this working-day world**, this world of toil and labour.

12 **burs**, the prickly envelope of the seeds of certain plants, such as the bun-dock, which attaches itself tenaciously to clothes.

12, 3. **thrown foolery**, with which you are pelted by circumstances as children pelt one another with wild flowers, berries, etc., when holiday making.

13, 4 **if we walk them**, *i.e.* the slightest indiscretion involves one in such annoyances.

15 **coat**, not elsewhere used by Shakespeare of a woman's garment.

17. **Hem them away**, cough, them out of your heart as you would anything sticking in your throat.

18. **if I could . him**, if all that was necessary to have him were to cry 'hem'; perhaps with a play on **hem** and **him**.

21. **O, a good you**, "used where 'my blessing on you' would be too strong" (Furness)

23. **in good earnest**, seriously; **on such a sudden**, so suddenly; not elsewhere used in Shakespeare.

24 **strong**, Walker would follow the reading of the third and fourth folios 'strange,' which is perhaps preferable.

27. **ensue**, follow as a natural consequence.

28. **By this .. chase**, if one followed out this line of argument.

29. **dearly**, "*dear* is used of whatever touches us nearly, either in love or hate, joy or sorrow" (Cl. F. Edd. on *Hamlet* i 2 182, "my *dearest* foe").

31. **Why should I not?** possibly Malone's explanation 'why should I not not-hate him,' *i.e.* 'why should I not love him,' may be right. If the words mean 'why should I not hate him,' the following ones, **doth .. well**, though intended by Celia to mean 'does he not well deserve to be hated' (for making you so sad), must be understood by Rosalind as meaning 'has he not shown himself a man of much desert?', the more obvious sense of them. Of course if Celia means 'why should I not hate him,' she is contradicting her assertion "yet I hate not Orlando"; but she may be teasing her cousin and saying in effect, 'It is all very well for you to tell me not to hate him, but I must have some reasons given me for not doing so.' Capell cut the knot by omitting **not**, and Dyce follows him.

35. **despatch .. haste**, make your arrangements for leaving our court as quickly as you can; for the quicker you do it, the better it will be for you.

36. **cousin**, formerly used of any relationship not in the first degree of affinity; properly the child of a mother's sister.

41. **If with myself intelligence**, if I am not an utter stranger to my own thoughts and feelings.

43. **If that**, for the conjunctional affix, see Abb. § 287.

45. **a thought unborn**, a thought still in embryo, a conception of the mind which had not reached the stage of development at which it could properly be called a thought.

47. **purgation**, "a technical use of a legal term. Vulgar purgation, as distinguished from canonical purgation, demanded not alone oaths, but ordeals by fire, or water, or combat." (Furness)

48. **grace**, virtue.

51. **Tell me . depends**, tell me to what circumstances the likelihood of my being a traitor attaches itself; with what circumstances has it any connection?

56. **if we did derive it**, *sc.* which we do not.

57. **What's that to me?** that circumstance does not, and would not, concern me in the least.

58. **good my liege**, for the transposition of the adjective, see Abb. § 13.

59. **To think . treacherous**, as to suppose that a poor creature like myself should be treacherous; for instances of the omission of *as*, see Abb. § 281.

62. **ranged along**, accompanied in his wanderings, been sent forth to wander about the world with him.

63. **then**, when you kept her back.

64. **remorse**, tenderness of heart for me; rarely in Shakespeare in the sense of conjunction for some bad thought or deed.

67. **still**, ever, constantly.

69. **Juno's swans**, Wright points out, what has escaped all other critics and commentators, that according to classical mythology it should be '*Venus' swans*.'

71. **smoothness**, gentleness; but used in depreciatory sense.

73. **Speak to the people**, are full of eloquence to, etc.

75. **virtuous**, "this means gifted, not with *virtue*, but *virtues* virtuous and good qualities of all sorts" (Capell).

80. **out of**, away from.

82. **this time**, *sc.* which I have allowed you.

83. **And in the greatness word**, and by the might of a duke's word.

88. **Prithee**, a contraction of 'I pray thee.'

90. **No? hath not?** is that so? has he not?

91. Which teacheth *one*, Johnson defends *thee* against 'me,' Theobald's conjecture, by asking "Where would be the absurdity of saying, You know not the law which teaches you to do right?" But the objection to *thee* is not in the sense but in the transition from the third person in the former line to the second person in the latter line. This objection, however, attaches to *thou* also, and according to modern grammar there is a further objection to *am*. We should now write "Which teacheth *her* that *she* and I are one." In support of *am*, as the structure of the time, Keightley quotes Jonson, *Cynthia's Revels*, i. 1, "My thoughts and I *am* for this other element"; and Wright, *The Fox*, ii. 1, "Take it or leave it, howsoever, both it and I *am* at your service"

95. to bear, to carry in the way of necessities for travel.

96. to take you, to submit yourself to your altered circumstances *without me*—to be supplied from the words *and leave me out* in the next line.

98. now at . pale, the brightness of which has faded in sympathy with our grief.

99. Say canst, in spite of any argument you can urge against my doing so.

102. what danger, how great will be the danger.

106. umber, "a dusky, yellow-coloured earth, brought from Umbria in Italy" (Malone): smirch, besmear.

108. And never stir assailants, without tempting any one to treat us with rudeness.

109. more tall, taller than women usually are.

110. suit me, dress myself; cp. *Lear*, iv. 7. 6, "Be better suited"; said to Kent who is disguised as a menial servant

111. curtle-axe, short sword; a corruption of *cullas*, Fr. *ceutelas*; "the F. suffix *-as*, Ital. *-accio*, was suggested by the Lat. suffix *-aceus*; but was so little understood that it was confused with the E. *axe*" .. (Skeat, *Ety. Dict.*).

112. A boar-spear, had "a blade very broad and strong, with a crossbar inserted immediately below it, to prevent its passing directly through the animal" (Fairholt).

114. swashing, such as a swaggering bully would wear. To *swash* is to strike with force, and a *swasher* one who makes a great noise about his valour.

115. mannish cowards, cowards who make a pretence of manliness; the termination *-ish* here gives the word a contemptuous sense, though in *Cymb.* iv. 2. 236, "the *manish* crack" means the break in the voice which comes when the boy is passing into the man.

116. **That do ... semblances**, who carry off their cowardice by the appearance of manliness, it, used indefinitely; see Abb. § 226

119. **look you call**, take care to call **Ganymede**, son of Tros, and Callirhoe, a beautiful boy who was carried off by the gods to be cup-bearer to Zeus.

120 **will you**, do you desire.

122. **Aliena**, i.e. a stranger, an exile from her home. Rolfe's scansion of the line "No long(er) Ce|liá, | but A|liéna," seems preferable to that of Wright who accents **Aliena** on the second syllable. Elsewhere, Rolfe points out, **Celia** is unquestionably a trisyllable.

123 **what if steal**, supposing we tried to carry off secretly; what do you say to our trying to, etc.

127. **Leave me him**, leave it to me to win him over to the project.

131. **After my flight**, in pursuit of me the fugitive **in content**, contentedly.

## ACT II SCENE I

2. **old custom**, long experience

4. **the envious court**, life at court so full of petty jealousies and intrigues.

5 **the penalty of Adam**, whether this is in apposition with **The seasons' difference** or means the obligation to labour which fell upon Adam when driven out of Eden has been much disputed. The former explanation seems to me the more satisfactory since the Duke continues to dwell so forcibly on the inconvenience of weather to which in their open-air life they are exposed.

6. **The seasons' difference**, the variation of weather in the changing seasons: as, to wit, namely.

8. **Which**, as regards which; for other instances of *which* used adverbially, see Abb. § 272: **bites and blows**, a hendiadys for 'blows bitingly, keenly,' the metaphor in **fang** being kept up.

9. **I smile**, I am still able to smile.

11. **feelingly**, by making themselves felt; cp. *Lear*, iv 6. 152, "I see it *feelingly*," where the blind Gloucester can only "see how this world goes" by the effects produced upon his feelings.

12. **uses**, the advantages derived from the use to which we put adversity, if that use be a good one; not the mere effect of ad-

versity, which Hartley Coleridge points out may be either good or bad.

13. **venomous**, a very old but fallacious belief.

14. **jewel**, another popular superstition.

15. **exempt** **haunt**, free from the inroads of people in general.

16. 7 **Finds tongues** **thing**, finds in everything in nature something that teaches man a lesson.

19, 20 **That can** **style**, who are able to give to the cruelty of fortune an aspect of such peaceful contentment.

21 **kill us**, kill for ourselves.

22 **irks me**, pains me, distresses me; the radical idea is that of oppression: **dappled**, with spotted coats.

23. **Being native** **city**, they being the indigenous citizens of this otherwise unpeopled city.

24 **in** **confines**, in the very territory which properly belongs to them: **forked heads**, Wright quotes Ascham's *Toxophilus* to show that the forked arrow was not the same as the barbed arrow, the former having two points pointing upwards, the latter two points pointing downwards; but adds that **forked** was perhaps used loosely for 'barbed.'

25. **gored**, pierced; A.S. *gar*, a spear.

26. **Jaques**, a dissyllable here, the final *-es*, as frequently in French words, being sounded; see Abb. § 489.

27. **in that kind**, in that respect, way; *M. A.* ii. 1. 70, "if the prince do solicit you *in that kind*."

31. **antique**, aged; accented on the first syllable.

32 **brawls along**, noisily makes its way through.

33. **sequester'd**, that had separated itself from the rest of the herd.

35. **to languish**, to pine away in its loneliness.

40. **In piteous chase**, following each other in pitiful succession: **the hairy fool**, the poor wretched animal.

41. **Much marked of**, earnestly watched by.

44. **moralize this spectacle**, find in the sight an occasion for **sententious** comment.

46. **for his** **stream**, as regards his adding his tears to the stream that was already full enough: for adjectives having both an active and a passive sense, see Abb. § 3.

48, 9. **giving** **much**, Steevens compares iii. *H. VI.* v. 4. 8, "With tearful eyes add water to the sea And give more strength to that which hath too much."

49. **being there**, **y** being there.

50. abandon'd friends, deserted by its sleek-coated fellows.

51. 'Tis right, it is as it should be, i.e. as one would expect.

51, 2. thus misery company, thus adversity thins the crowd of fair-weather friends.

52, 3. anon pasture, suddenly a herd, heedless of anything but their own pleasure, and joyous in their full-fed condition.

54. And never stays, without pausing for a moment

55 you fat citizens, you citizens sleek with prosperity ; cp. l. 23, above.

56. 'Tis fashion, 'tis the way of the world all over

56, 7. wherefore there ? why should you stop to give a glance to a miserable wretch like that who has nothing in common with yourselves ?

58, 9. Thus most court, with such bitter invectives he aims his sarcasms at life whether that of rustics, citizens, or courtiers : body, for the sake of carrying on the idea of the stag shot through the body, and also to express the thoroughness of his invectives.

60. Yea, and . life, not even excepting the innocent life led by us here

61. mere, thorough ; as very frequently in Shakespeare . and what's worse, and anything else worse than tyrants, if anything worse can be imagined

62. To fright, in frightening ; the indefinite infinitive . kill them up, butcher them so remorselessly ; up, intensive.

63. assign'd, sc. by nature.

64. contemplation, contemplative occupation.

67. to cope, to encounter ; used also of meeting in battle, e.g. *T. C. i. 2. 34*, "He yesterday *coped* Hector in the battle" ; the original sense is to bargain : sullen fits, fits of misanthropy.

68. matter, "good stuff, sound sense" Cp. *Lear*, iv. 6. 178, 'O matter and impertinency mixed' (Wright).

69. straight, straightway, immediately.

## SCENE II.

3. Age of consent this, are consenting parties to their flight.

5. her attendants . chamber, "this phrase is cited by Abbott, § 423, as an instance of the repetition of the possessive adjective, and as a modification of such transpositions as we find in 'your sovereignty of reason,' 'her brow of youth,' etc. ; which is quite possible, but, at the same time, I think we can see how both

sound and sense controlled the line. 'The ladies, *the attendants*' is unrhymical, and the second definite article must be emphasized to avoid an elision. 'th' attendants.' On the other hand, the sense would have been obscure and uncertain in 'her attendants of the chamber' So that I doubt if the present construction is peculiar either to Shakespeare or his times" (Furness).

7. **untreasured** **mistress**, robbed of that which was its treasure, namely, their mistress.

8. **roynish**, rascally; literally, scabby, *F. rogneux*, scurvy, mangy.

13. **parts**, accomplishments. **wrestler**, here a trisyllable; see Abb. § 477.

17. **brother**, Capell reads 'brother's,' i.e. brother's house, which improves the sense: **gallant**, said sarcastically.

19. **suddenly**, with all speed, immediately

20, 1. **And let not .. runaways**, and let there be no hesitation, scruples, on the part of those sent to search for these runaways, about bringing them back, i.e. let them use force, if persuasion fails: for **inquisition**, cp. *Temp.* i 2 35, "left me to a bootless *inquisition*"

### SCENE III.

3. **you memory**, you who by your looks and ways so vividly bring your father to my mind; for **memory**, = memorial, that which calls to remembrance, cp. *Lear* iv. 7. 7, "These weeds (i.e. clothes) are *memories* of those worser hours"; *Cor.* iv. 5. 77.

7 **so fond to**, so unwise as to; unwise because of the results of his victory; **fond**, "M. E. *fond*, but more commonly *forned*. *Forned* is the passive participle of the verb *fornen*, to act foolishly ... from the substantive *fon*, a fool" (Skeat, *Ety. Dict.*).

8. **The bony priser**, the big-boned, stalwart, prize-fighter; some editors retain the reading of the folios, *bony*, but without citing any parallel for its use in such a context, for in ii *H.* VI. v. 2. 12, "Even of the *bony* beast he loved so well," the word is a term of affectionate praise that includes the looks and general excellence of the animal: **humorous**, see note on i. 2. 235.

9. **Your praise you**, i.e. the credit which he has gained in the combat has only set his brother more against him than ever.

10. **some kind of men**, grammatically as though **kind of men** were a compound noun with a plural termination; see Abb. § 412, and cp. *Lear*, ii. 2. 107, "These *kind of* knaves."

12. **No more do yours**, as though the former line had run 'Their graces do not serve them except as enemies.'

13. **Are sanctified** you, are but as traitors that conceal their enmity under a sanctimonious appearance; i. e. while seeming to adorn you, only bring down upon you hatred and malice.

14, 5 **O, what** it, O, what a state of things we have come to when that which should adorn poisons the wearer. Walker thinks that Shakespeare may have had in his mind the shirt poisoned by the blood of the centaur Nessus which when put on by Hercules, eat into his flesh and killed him; to this reference is made by Antony in *A. C.* iv 12. 43, "The shirt of Nessus is upon me"

17. **roof**, house, the part for the whole

18 **The enemy** graces, he who finds in everything that graces you some cause for resentment.

23. **use to lie**, are accustomed to sleep; we now employ **use** in this sense in the past tense only

24. **if he fail of that**, if he should be disappointed in that project.

25. **He will have**, he will be prepared with.

26. **I overheard** practices, I overheard him speaking of the stratagems he intends to employ; for **practices**, cp. above, i. l. 131.

27 **no place**, so for you to remain in **butchery**, used of a place where butchering takes place.

30 **so**, provided that. . .

32, 3. **Or with** road, or take to the highway and as a robber basely gain my livelihood by ruffian violence.

34. **or know not** do, or be at a loss what to do.

35. **do, how I can**, whatever straits I may be driven to.

37 **Of a diverted** brother, of a brother whose nature has been turned from the affection he ought to feel to a bloodthirsty desire for my destruction; for **blood**, cp. above, i. l. 40.

39. **The thrifty** father, the wages which I thriftily saved when in your father's service; **thrifty hire**, with this sense, is a strange expression to which no real parallel has been found.

40. **to be my foster-nurse**, to serve me in my old age as a foster-nurse serves a child in infancy.

41, 2. **When service ... thrown**, when my old limbs should have in them no capacity for service and I should be thrown aside



as something not worth notice; from *lie*, in l. 41, we must supply *be* before *thrown*

43, 4. and *He sparrow*, cp. *Job*, xxxviii. 41, "Who provideth for the raven his food? when his young ones cry unto God, they wander for lack of meat"; *Luke*, xii. 6, "Are not five sparrows sold for two farthings, and not one of them is forgotten before God?" *cater*, literally to buy, get provisions; "properly a substantive. The old spelling is *catour* a contracted form of *acatour* [which] is formed (by adding the O. F. suffix *-our* of the agent) from *acate*, a buying, purchase. — O. F. *acat*, *achat*, a purchase" .. (*Skcat*, *Ety. Dict*)

49. *Hot and blood*, if *in* is the true reading, we must, with Stevens, take the construction to be 'liquors that rebel against the constitution,' but the use of *apply* without an object seems strange, and Capell conjectured *to* for *in*.

50, 1. *Nor did not . debility*, nor with shameless effrontery courted those pleasures which bring with them weakness, etc.; for the emphatic double negative, see Abb. § 406.

56, 7. *how well world*, how noble an example you are of the good old times of faithful service.

58. *When service . meed*, when service was ungrudgingly rendered for love of duty, not for love of gain; the repetition of *service* has been suspected, and *fashion*, *virtue*, *temper*, conjectured in l. 57, but the repetition may be designed for emphasis.

59. *for*, suited to, in keeping with.

61, 2. *And having having*, "and having acquired promotion, cancel the service they have done, by means of the very gain it procured them" (Clarke).

63-5. *But, . husbandry*, but you in your persistent devotion to my service are making an outlay for which you can never hope to receive a return: *in lieu*, in return for, as always in Shakespeare; cp. *M. V* iv. 1. 410, "*in lieu* whereof Three thousand ducats, due unto the Jew, We freely cope your courteous pains withal."

66. *thy ways*, see note on i. 2. 178.

67. *thy youthful wages*, the wages earned in your youth.

68. *We'll light . content*, we will find out for ourselves some way of life which, if humble, will be one of contentment.

74. *too late a week*, a good deal too late; *a week*, by a week, i.e. an indefinite time; cp. *Hamlet* ii. 2. 282, "my thanks are *too dear a halfpenny*."

\* 76. *Than to die . debtor*, to die loyally serving my master rather than coming short of the service due to him.

## SCENE IV.

STAGE DIRECTION. *for*, under the name of; in the character of.

1. *weary*, Theobald's conjecture for the folio reading '*meriy*,' which is defended by some on the ground that Rosalind is affecting merriment in order to encourage Celia. If *merry* be retained, Touchstone's answer must be taken as White explains it, 'I care not whether my spirits were good or bad, if my legs were not weary'; and Rosalind's next speech as far as *petticoat* must be regarded as heard by the Clown only.

3, 4. I could find . woman, cp. above, i. 3. 112-6.

4, 5 *the weaker vessel*, from i. *Peter*, iii. 7, "giving honour unto the wife, as unto *the weaker vessel*." So, *Psalms*, xxxi. 12, David in despondency compares himself to "a broken vessel," and in *Acts*, x. 15, Paul is called "a chosen vessel."

5. *doublet and hose*, I, as a man; this being the dress of a man; *doublet*, a diminutive of 'double,' being an inner garment, a smaller double of the outer one; *hose*, not as now the stockings merely, but long breeches from the hips to the ankles.

7. *bear with me*, do not be angry with me for giving way to my weariness.

8, 9 I had rather . you, for the same play on *bear*. Steevens compares *R. III.* iii. 1. 128, and Wright, *T. G.* i. 1. 125-8.

9 *cross*, heavy burden, misfortune; with a play in the next line upon the old penny which had a double cross upon it. The same pun occurs in ii. *H. IV.* i. 2. 252, 3, "Not a penny, not a penny; you are too impatient to bear *crosses*."

12. *in Arden*, *sc.* of which you told me so much. Upton supposes the Clown to be punning again, *Arden quasi a den*.

17. *solemn*, serious.

19. *that thou knew'st*, I wish that you could only know.

23. *sigh'd .. pillow*, lay tossing and sighing in bed far into the night.

25. *As sure I think*, though I am certain; *As* is what Ingleby, *Shakespeare, The Man and the Book*, i. p. 147, calls "the conjunction of reminder, being employed by Shakespeare to introduce a subsidiary statement, qualifying, or even contradicting, what goes before, which the person addressed is required to take for granted"; cp. below, iii. 5. 39, "What though you have some beauty,—*As*, by my faith, I see no more in you Than without candle may go dark to bed"; *M. M.* ii. 4. 89, "Admit no other way to save his life, *As* I subscribe not that nor any other"; *A. C.* i. 4. 22, "Say this becomes him, *As* his

composure must be rare indeed Whom these things cannot blenish."

27. **drawn to**, led into performing: **fantasy**, love; the older and fuller form of 'fancy'.

29. **then**, i.e. if you can forget a single one of them.

32. **Thou hast not loved**, Abbott, § 511, points out that "single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. These lines are often found in passages of soliloquy where passion is at its height."

34 **Wearing**, altered in the later folios to 'Wearying,' is defended by Dyce, by a quotation from Jonson's *Gyppus Metamorphosed*, "Or a long pretended fit, Meant for mirth, but is not it; Only time and eais *out-weariny*"; which, however, is perhaps scarcely parallel.

36. **broke**, for the curtailed form of the participle, see Abb § 343

37 **makes me**, *sc* do.

40. **searching of thy wound**, listening to you while probing your wound; for **searching**, -- probing as with a tent or probe, cp. *T. C.* ii 2 16, "the tent that *searches* To the bottom of the worst" and for **of**, following a present participle, see Abb § 178

41 **by hard adventure**, by painful experience; the pain being caused by her listening to his woes, and thus being made acutely to remember her own.

43 **bid him take that**, the words 'take that' being addressed to the stone as he struck it with his sword.

44. **a-night**, by night -- literally *in* or *on* the night.

44. 5. **the kissing of**, referring to this passage, Abbott, § 93, remarks, "The substantival use of the verbal with 'the' before it and 'of' after it seems to have been regarded as colloquial."

45. **batlet**, little bat, i.e. staff for beating linen after washing: **chopt**, or chapped, i.e. the skin of which had cracked owing to exposure to weather, especially when imperfectly dried, as would often be the case with one engaged in washing clothes.

46. **peascod**, properly the peapod with the peas inside it, but here apparently the plant itself.

47. **from whom**, i.e. the pea plant: **cods**, pods, husks containing peas; A.S. *cod*, a bag. "Our ancestors," says Halliwell, "were frequently accustomed in their love affairs to employ the divination of a peascod, by selecting one growing on the stem, snatching it away quickly, and if the omen of the peas remaining in the husk were preserved, then presenting it to the lady of

their choice 'Winter-time for shoeing, peascod-time for wooing,' is an old proverb in a MS. Devon. Gl. But perhaps the allusion in Shakespeare is best illustrated by the following passage in Browne's *Britannia's Pastorals*, 'The peascod greene oft with no little toyle Hee'd seeke for in the fattest fertill'st soile, And reyd it from the stalke to bring it to her, And in her bosome for acceptance wooe her'"

48. **weeping tears**, ('apell sees here a laugh at Lodge, from whom the plot of the play is derived, he having used the expression seriously in a sonnet; but Halliwell shows that it was of so extremely common occurrence that it is unnecessary to suppose that Shakespeare was laughing at the novelist

50. **mortal in folly**, mortally (i.e. extravagantly) foolish.

51. **ware of**, conscious of.

52. **ware wit**, the Clown plays upon the word **ware**, using it in the sense of careful (about stumbling over it)

54. **passion**, strong emotion, almost 'suffering.'

56. **but it me**, but with me it is almost worn out, has lost its sharp flavour.

57. **yond**, properly an adverb, *you* being the adjective.

60. **he's kinsman**, it is an impertinence in you to call him 'clown.'

61. **bettters**, *sc.* in rank; taken by Corin to mean those in happier circumstances

65. **entertainment**, food and shelter.

66. **Bring**, conduct, lead.

68. **And faints for succour**, and who is faint for want of help, i.e. food; **for**, *cp.* *H. V.* i. 2 114, "cold *for* action," i.e. for want of action.

72. **And do not graze**, and do not enjoy the profits from the sheep (by the sale of their wool) which I tend at pasture.

74. **little recks to find**, cares little about finding.

76. **dote**, hut; **bounds of feed**, "range of pasture" (Caldecott).

77. **on sale**, about to be sold; not 'for sale.'

79. **That you on**, that you will care to eat.

80. **in my voice**, so far as I may welcome you.

81. **What**, what sort of a person, of what condition; less definite than **who**; **shall buy** has made up his mind to buy.

84. **if it honesty**, if it is consistent with honesty; if you can do so without breaking faith with the intending purchaser.

86. **have to pay**, have the means of paying, the money to pay.

87. **mend**, raise.

88. **waste**, spend; cp. *M. V.* iii. 4. 12, "companions That do converse and *waste* the time together."

90. **upon report**, on hearing the details.

91. **profit**, *sc.* which is likely to accrue from it.

92. **feeder**, shepherd, feeder of your flocks.

93. **right suddenly**, without the least delay; **right**, intensive.

#### SCENE V.

3. **tune**, Rowe's conjecture for *turne* or *turn* of the folios, which ~~is~~ retained by many editors, Knight explaining it as = modulate. In support of **tune**, Malone compares *T. G.* v. 4. 5, "And to the nightingale's complaining notes *Tune* my distresses," while Dyce quotes *The lamentable Tragedie of Locrine*, 1595, "But when he sees that needs he must be prest Heele turn his note and sing another tune," to show that to 'turn a note' means to change a note. To "turn a tune," which Steevens cites as "a current phrase among vulgar musicians," seems a different thing from turning a note, and here the idea of attuning seems strangely expressed by 'turn unto.'

5. **Come**, let him come.

11. **I thank it**, if it does make me melancholy, I am only grateful to it.

11, 2. **I can suck .. eggs**, *i.e.* with as much pleasure.

14. **ragged**, rugged, full of jars

16 **stanzo**, for this form of the word Furness quotes Sherwood's *English and French Dictionary*, appended to Cotgrave, "A stanza (staff of verses) *Stance*. A stanza (of eight verses) *Octastique*."

18, 9. **I care not nothing**, I am not particular as to what you call them, I am not anxious to be sure of their names as I should be if they were men in my debt.

23. **dog apes**, Douce quotes Bartholomaeus, "Some be called *renophe*; and be lyke to an hounde in the face, and in the body lyke to an ape"; and Wright, Topsell's *History of Beasts*, "Cynocephales are a kind of Apes, whose heades are like Dogs, and their other parts like a man's." Does it mean here anything more than male apes?

24, 5. **the beggarly thanks**, the thanks common from beggars.

27. **cover the while**, lay the table, as we say; lay the cloth, with the silver, etc., ready for dining; cp. *M. V.* iii. 5. 55, "*Lor.* Bid them prepare dinner. *Launc.* That is done too, sir; only *cover* is the word"; the **while**, while we are singing.

29. to look you, to seek you ; look, frequently used by Shakespeare and his contemporaries without the preposition *for*.

31. too disputable, too fond of arguing.

• 33. warble, used with a comical idea. . .

35. to live i' the sun, to live an open-air life

43. in despite of my invention, though my imagination grudged its help.

49. stubborn, obstinately perverse.

50. Ducdame, any amount of ingenuity and learning has been wasted in order to prove that this word is Latin, Italian, French, Gaelic, Welsh, Greek, but Jaques's next speech, in which he is bantering Amiens, is enough to show that, as Wright says, "It is in vain that any meaning is sought for in this jargon, as Jaques only intended to fill up a line with sounds that have no sense."

56, 7. the first-born of Egypt, probably means nothing more than all those who by their birth are heirs to wealth and rank ; with an allusion to the destruction by God of the first-born of the Egyptians as a punishment for Pharaoh's refusing to allow the Israelites to leave his country ; see *Exodus*, xi

58. banquet, here usually understood of the dessert of sweetmeats, fruit, etc., taken after the dinner, generally in a separate room or the garden house (cp. *T. S. v. 2. 9, R. J. i. 5. 124*), but apparently, from the words "cover the while," l. 27, meaning the dinner.

## • SCENE VI.

1, 2. for food, for want of food ; see note on ii. 4. 68, above.

2. measure . grave, stretch myself out on the ground which must be my grave. Steevens compares *R. J. iii. 3. 70*, "Then mightst thou tear thy hair, And fall upon the ground, as I do now, Taking the measure of an unmade grave."

4. heft, courage.

5. Live a little, bear up awhile, do not yield to death ; comfort, i.e. thyself, to be supplied from cheer thyself.

6. uncouth, savage, desert ; literally, unknown, from *un-*, not, and *cuth*, known, passive participle of *cunnan*, to know : yield . savage, give birth to any wild animal, yield it as the earth yields food.

7, 8. Thy conceit . . powers, your bodily powers are not so near death as your imagination ; you fancy you are much nearer death than you really are ; conceit, literally that which is conceived. •

8. be comfortable, be subject to comfort, allow yourself to be

comforted ; for adjectives in *-ble*, with both an active and a passive meaning, see Abb. § 3, and for *comfortable*, = giving comfort, *Lear*, i. 4. 328, "Who, I am sure, is kind and *comfortable*."

9. *at the arm's end*, at a distance ; 'at arm's length,' as we say now.

10. *presently*, immediately.

12. *Well said*, well done, bravo ; as frequently in Shakespeare.

### SCENE VII.

1. *I think he be*, I think he must be ; for the doubt expressed in *be*, see Abb. § 299.

2. *like a man*, in the shape of a man.

3. *even now*, only just now, only a moment ago ; but is redundant.

4. *hearing of*, see note on ii. 4. 40.

5. *compact of jars*, made up of discords, with a play upon *jars* in its literal and its figurative senses

6. *discord in the spheres*, the harmony of the spheres was a doctrine of Pythagoras, according to whom the heavenly bodies in their motion could not but occasion a certain sound or note, the notes altogether forming a regular scale or harmony. Cp. *M. V.* v. 1. 60, 1, "There's not the smallest orb which thou behold'st But in his motion like an angel sings"; *T. N.* iii. 1. 119-21, "would you undertake another suit, I would rather hear you to solicit that Than music from the spheres."

9, 10. *what a life . company* ? thus is a pretty state of things that we should have to hunt everywhere for you in order to have the pleasure of your society.

11. *What, .. merrily* ! what, do you, whose very name is a convertible term with melancholy, do *you* look mirthful ?

13. *motley*, patched, particoloured ; the dress of fools being usually patched with different colours ; "so called because spotted ; originally applied to curdled milk, etc. — O F. *mastelé*, 'clotted, knotted, curdled, or curd-like' ; 'otgrave" (*Skeat, Ety. Dict*) : a miserable world ! what a wretched world it is that such creatures should be allowed to exist in it !

15. *him . him*, on reflexive verbs, see Abb. § 296. •

17. *In good set terms*, in terms of deliberate abuse, without mincing the matter.

• 19. *Call me not .. fortune*, alluding to the proverb *Fortuna favet fatuis*, Fortune favours fools.

20 **dial**, probably here a watch, as in *R. II.* v. 5. 53, though by some supposed to be a pocket sun-dial: **poke**, pouch: from this word we get the diminutive 'pocket.'

21. **with lack-lustre eye**, with a vacuous look.

23 **wags**, goes on; but used here in a somewhat ridiculous or familiar sense.

26 **ripe**, ripen; like fruit which at last will drop from the tree.

28. **And thereby . tale** an expression used again in *M. W. i* 4 159, *T. S.* iv. 1 80, *Oth.* iii. 1. 8, always by a comic character and always with a solemn affectation of intense wisdom in reserve.

29. **moral**, usually take as a verb = moralize; by Schmidt regarded as probably an adjective

30 **My lungs chanticleer**, I began to laugh with the lustiness of a cock crowing; cp *T. G.* ii. 1 27, 8, "You were wont, when you laughed, to crow like a cock," i.e. in a hearty, strident, manner

31 **deep-contemplative**, for other compound adjectives, see Abb § 2

32. **sans intermission**, without pausing.

33 **hour**, a dissyllable.

34. **Motley's wear**, your fool's dress is the only one worth wearing; there's nothing like a fool

35 **what fool is this?** what kind of fool is this?

36 **A worthy fool** an anonymous conjecture given in the *Camb. Shakespeare* is that **O** here and **A** in l 34 should change places "When," says Furness, who had independently made the same conjecture, "the Duke asks Jaques a direct question, 'What fool is this?' Jaques, according to the text, instead of answering, breaks out into an apostrophe, 'O worthy Fool' which, however much it may relieve his feelings, is certainly somewhat discourteous to the Duke. It is this discourtesy and this irrelevancy which first made the phrase suspicious. Change the 'O' into 'A,' and at once all is right; we have an answer to the Duke, and the second half of the line is properly connected with the first. 'A worthy Fool, one that hath been,' etc." This is to me so convincing that I have adopted the conjecture.

38. **the gift**, the faculty.

39. **dry**, "in the physiology of Shakespeare's time a dry brain accompanied slowness of apprehension and a retentive memory" (Wright): **the remainder biscuit**, Boswell compares Jonson, *Every Man out of his Humour*, Induction, 164, "And, now and then, breaks a dry biscuit jest."



40. **places**, "topics or subjects of discourse" (Wright), who proves from Bacon's *Advancement of Learning*, ii. 13-7, that the word was thus used in Shakespeare's day; Furness adds §§ 9 and 10.

41, 2 **vents forms**, utters forth in a garbled, mutilated, shape; **vent**, probably here from the substantive in the sense of "sale, utterance of commodities, and hence generally, outlet, publication" — F. *vente*, a sale .. — Lat *vendere*, to sell" If, adds Skcat, treating of another sense of the word, "we had a *large* collection of quotations illustrative of the use of *vent* as a verb, I suspect it would appear that the connection with the F. *vent*, wind, was due solely to a misunderstanding and misuse of the word, and that it is etymologically due to *Vent*, an opening for air or smoke, an air-hole, flue. — F *fente*, a cleft — Lat *findere*, to cleave, or *Vent* [as above], or to confusion of both ..

44. **suit**, petition; probably with a pun on the word in the sense of 'dress.'

45-7. **Provided wise**, provided that you free your minds of any such unwholesome idea as that I am wise; **better judgements**, proleptic, judgements that will become better, clearer, by their weeding; **grows rank**, suggested by **weed** in the former line.

47-9 **I must have please**, I must further have perfect liberty, liberty as complete as that enjoyed by the wind, to turn the breath of my sarcasms on any one I choose, cp. *H. V.* i. 1 48, "The air, a charter'd liberty, is still"; *John*, iii. 8, "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth."

52. **as way**, for the omission of *a* and *the* after *as*, *like*, and *than* in comparative sentences, see Abb. § 83: **to parish church**, which is conspicuous to everybody, to which every one can find his way.

53-7. **He that . fool**, he whom a fool's sarcasms touch to the quick, acts very foolishly, however much he may be galled, if he does not appear to be utterly unconscious of the taunt; otherwise (if he allows it to be seen that he is wounded) his folly will be laid bare even by the random shafts of the fool; the fact that he winces will be enough in itself to show that the shaft has gone home to his conscience; **But to** is the insertion of Collier's MS. Corrector, the line being deficient by a foot, and the sense, without such words, involved, to say the least; Theobald conjectured 'Not to,' which many editors prefer, while some are satisfied with the text as it stands in the folio. Among them is Furness who paraphrases as follows, — "He who is hit the hardest by me must

laugh the hardest, and that he must do so is plain ; because if he is a wise man he must seem perfectly insensible to the hit ; no matter how much he smarts, he must still seem foolishly senseless of the bob by laughing it off. Unless he does this, viz. : show his insensibility by laughing it off, any chance hit of the fool will expose every nerve and fibre of his folly."

53. **wisely hit**, cleverly find out the weak part in his character and aim his shaft of ridicule at it

55. **bob**, "a blow with the fist ; a firm rap ; figuratively, a 'rap' with the tongue, a sharp rebuke, a 'rap' over the knuckles ; often a taunt, bitter jest or jibe, scoff" (Murray's *Eng. Dict.*).

57. **squandering**, to squander originally meant merely to scatter, disperse, so here 'which fly about in all directions without regard to aim'; cp *M. P.* i. 3. 22, "other ventures he hath, *squandered* abroad," i.e. scattered in various directions

59. **through and through**, with complete thoroughness.

63. **for a counter**, "the wager proposed by Jaques was not a very heavy one. Jettons or counters, which are small and very thin, are generally of copper or brass, but occasionally of silver, or even of gold ; they were commonly used for purposes of calculation in abbeys and other places where the revenues were complex and of difficult adjustment" (Knight) (*cp. T. C. ii. 2. 28, W. T. iv. 3. 38*)

64. **mischievous**, because the familiarity with sin which would enable him to chide it, would taint others with a knowledge better kept hidden.

65. **a libertine**, a man of free (i.e. too free) life

66. **As sensual itself**, steeped in every kind of profligacy to which passion could goad you ; for **sting**, cp *M. M.* i. 4. 59, "The wanton *stings* and motions of the sense" ; *Oth.* i. 3. 335, "our carnal *stings*, our unbitted lusts."

67. **embossed**, used by Shakespeare in two distinct senses (1) as here, from *emboss*, "to adorn with bosses or raised work" — O. F. *embosser*, 'to swell or arise in bunches' ; Cotgrave ; — F. *em-* = Lat. *im-* = in ; and O. F. *boss*, a boss" (2) from *emboss*, "to enclose or shelter in a wood" — O. F. *embosquer*, to shroud in a wood. — F. *em-* = Lat. *im-* = in ; and O. F. *bosc* or *bosque*, only used in the diminutive form *bosquet*, a little wood" (Skeat, *Ety. Dict.*). This distinction in Shakespeare was first pointed out by Furnivall, who quotes for the former sense *T. S., Ind.* i. 17, "the poor cur is *emboss'd*," i.e. "foams at the mouth from fatigue, is covered with bubbles there," and *A. C.* iv. 13. 2, "the boar of Thessaly Was never so *embossed*," i.e. "never so

foamed with rage"; for the latter sense, *A. W.* iii 6 107, "we have almost *embossed* him," i.e. closed round him, got him in an ambuscade. Here therefore *embossed sores* and *headed evils* mean (figuratively) tumours that have ripened to a head.

68. *with license* *foot*, from the licentious freedom of your life

69. *disgorge into*, empty out upon; *sc* in his railing against them.

70. 1. *Why, who party?* why, it is impossible in exclaiming against pride to censure anyone in particular; for *tax*, cp "taxation," i 2. 73, above

73. *Till that ebb*, till that the wearer of fine clothes has no longer the means to indulge his pride. The folio gives 'the weary very means,' which is stark nonsense; the emendation in the text is Singer's, and as the whole speech is aimed at the pride of dress, it seems satisfactory.

74. *do I name?* do I specially indicate; i.e. I indicate none.

75. *the city-woman*, generically of citizens' wives, who rival court ladies in the magnificence of their dress

76. *The cost shoulders*, the revenues of a prince upon a person that has no right to such splendour; cp. ii // 171 13 83.

77. 8. *Who can neighbour?* it is impossible for any woman to charge me with pointing at her in particular, since all of them are equally extravagant; *come in*, appear, as it were in court, to accuse me of a libel.

79-82. *Or what speech?* "Suppose I say that mean fellows should not be smart, and suppose any such fellow, the lowest of the low, tells me he does not dress at my expense, he only proves that the cap fits" (Moberly); *function*, occupation; *bravery*, fine clothes, finery; cp *T. S.* iv. 3 57, "With scarfs and fans and double change of *bravery*"; *suits*, adapts; *the mettle*, the purport, substance.

83. *There then; . what then?* so much for my answer; what have you to object to it?

84. 5 *if it do himself*, if my sarcasms are just, then he has only himself to blame for his own follies, not me for pointing them out

85-7. *if he be free man*, if his conscience is clear as to such follies as I have satirized, then my censure belongs to no one in particular, but ranges abroad as freely as the wild goose that is no one's property. Moberly remarks, "Jaques appears either wilfully or through shallowness to miss the deep wisdom of the Duke's saying and the whole character of his admonition. The Duke had not said that Jaques would *offend* people, but that he would *corrupt* them."

89 till...served, till those like myself whose necessity is so urgent, have been satisfied.

90. Of what . of' to what breed can this impudent fellow possibly belong? for should, increasing the emphasis of the interrogation, see Abb § 325, and for the repetition of the preposition of, § 407; cock, one who crows so impudently; cp. *Temp.* ii. l. 30.

91. bolden'd, prompted to audacity

92. Or else manners, or naturally ill-mannered; else, redundant.

93 in civility, in the matter of good manners

94. You touch'd first, your first conjecture was the right one; vein, disposition, humour

94, 5. the thorny distress, the acuteness of absolute distress.

96 inland bred, brought up in civilized society, not a mere rustic; cp. below, iii. 2. 307

97 nurture, education (in its wider sense), good breeding; cp. *Temp.* iv 1. 189, "a born devil, on whose nature Nurture can never stick."

99. answered, satisfied; cp. *J. C.* v. 1. 1, "Now, Antony, our hopes are answered."

100 answered, Jaques pretends to take the word in its more ordinary sense.

103. and let me, and therefore let me Wright compares *Temp.* i 2. 186, "'tis a good dulness, And give it way."

104 and welcome, and consider yourself welcome.

106 had been, were certain to be

108. whate'er you are, whatever your condition.

110. melancholy, gloomy; from shutting out the sunshine.

111 Lose and neglect, spend so idly

112. look'd . days, been better off.

113. knoll'd to church, summoned men to church by their chiming; knoll, the same word as *knell*, which is more generally used of tolling, ringing a funeral peal.

117. Let gentleness be, let gentle words constrain you to grant my prayer; yield to my request thus gently made what you would not yield to my threats; referring to ll. 101, 2, "Your gentleness shall force More than your force move us to gentleness."

118. In the which.. sword, trusting to which I sheathe my sword that I blush to have drawn; for the which, see Abb. § 276

123. therefore, i.e. trusting to our good feeling.

124. **upon command**, "as you may choose to order,—at your will and pleasure" (Dyce). Cp. *A. W.* iv. 4. 30, "I am yours upon your will to suffer"

• 125. **your wanting**, your needs.

130. **till** sufficed, till his wants be satisfied

131. **Oppress'd evils**, borne down as he is by two misfortunes that bring weakness with them; for this proleptic use whereby a predicate, properly indicating effect, is made to express cause, see Abb. § 4.

134. **and he** comfort, and wish that you may be rewarded for your comforting assurances

137. **pageants**, shows, spectacles, especially of a theatrical character.

138. **Wherein** in, for the repetition of the preposition, see Abb. § 407.

139. **merely players**, nothing more than actors.

142. **His acts** ages, his life being made up of seven acts

143. **Mewling and puking**, whimpering and slobbering; **puking**, properly, being sick.

144. **satchel**, bag in which he carries his books; from *sacculus*, diminutive of *saccus*, a sack, bag.

145. **And** . **face**, and face glowing with its morning wash; like **snail**, "a is still omitted by us in adverbial compounds, such as 'snail-like,' 'clerk-like,' etc. Then [in early English] it was omitted as being unnecessarily emphatic in such expressions as: 'creeping like snail,' 'sighing like furnace'... 'Like snail' is an adverb in process of formation. It is intermediate between 'like a snail' and 'snail-like'" (Abb. § 83).

147. **furnace**, cp. *Cymb.* i. 6. 64, "a Frenchman that, it seems, much loves A Gallian girl; he *furnaces* The thick sighs from him". **woeful**, as expressing his pangs of unrequited love.

148. **Made** **eyebrow**, written to celebrate the beauty of his, etc.

149. **Full of strange oaths**, cp. *H. V.* iii. 6. 78-80, "and this they can perfectly in the phrase of war, which they trick up with *new-tuned oaths*"; so Bobadil, the swaggering bully in Jonson's *Every Man in his Humour*, swears "by Pharaoh's foot," by the "body o' Caesar". **bearded** . **pard**, probably referring, as Furness suggests, "to the general shagginess characteristic of a true soldier on duty in the field, as distinguished from the trim nicety of a carpet knight 'whose chin new-reaped shows like a stubble-land at harvest home' [i. *H. IV.* i. 3. 35]."

150. **Jealous in honour**, jealous in matters where his honour as a soldier is concerned; quick to resent any slight put upon him-

self or his profession : sudden . quarrel, ready in an instant to take up a quarrel. Hunter would put a semi-colon after *sudden*, understanding the word to mean "*vehement, or violent, or hasty,*" or perhaps still more exactly *prompt in executing a resolve*," and *quick in quarrel* as "*adroit in the duello*, not inerey quick and spirited? in any dispute."

151. *the bubble reputation*, reputation which has in it nothing more solid than the bubbles blown by boys out of soap and water ; cp. *Ham.* v. 2. 202, "do but blow them to their trial, *the bubbles are out* "

153. *with good capon lined*. "*It was the custom to present magistrates with presents, especially, it would seem, with capons, by way of securing their good will and favour. This fact heightens the satire of Jacques' portrait of an Elizabethan J.P. It gives force and meaning to what seems vague and general. . . . Wither, describing the Christmas season, with its burning 'blocks,' its 'pics,' its haggpipes and tabors, and other revelries, goes on to sing how 'Now poor men to the justices With capons make their errants; And if they hap to fail of these, They plague them with their warrants.'*" That is, the capon was a tribute fully expected and as good as exacted, it was 'understood' it should be duly paid in". (Hales, *Notes and Essays on Shakespeare*, pp 219, 20). Cp. Fletcher, *The Elder Brother*, ii. 1, "When your worship's tenants Bring a light cause and heavy hens before you, Both fat and feasible, a goose or pig, And then you sit, like Equity, with both hands Weighing indifferently the state o' the question;" and Massinger, *A New Way* etc., iv 2. 39, 40.

154 *beard of formal cut*, beard cut with severe preciseness, to be in keeping with his office. In former days a certain *cut* was appropriated to certain professions and ranks; on the varieties worn, see note on *H. V.* iii. 6. 73.

155. *saws, sayings, proverbs*; A *S* *sagu*, asaying; *modern*, trivial, common-place, as always in Shakespeare : *instances*, examples brought forward in confirmation of arguments, statements, etc.

157. *slipper'd pantaloen*, grotesque-looking figure shuffling about in easy slippers; *pantaloen*, "a comic character of the Italian stage .. wearing slippers, spectacles, and a pouch, and invariably represented as old, lean, and gullible" (Clarke).

160. *his shrunk shank*, his legs that have dwindled away with age; *shank*, properly the lower part of the leg

162. *his*, its; see Abb. § 228.

164. *mere*, complete, total.

165. *Sans*, without.

168. *most for him*, more for him than for myself.

170. *fall to*, set about eating, do not hesitate to begin.

171. *to question*, by questioning; the indefinite infinitive.

174. **unkind, unnatural**

177. **Because . seen**, probably as Harness explains, "not so severely felt as the ingratitude of man, because the foe is unseen, *i. e.* *unknown*, and the sense of injury is not heightened by the recollection of any former kindness."

179. **holly**, "~~songs of the holly were current long before the time of Shakespeare.~~ It was the emblem of mirth" (Halliwell). Branches of the holly with its bright red or orange berries are still used to decorate houses and churches in token of Christmas rejoicings.

186. **warp**, Wright shows conclusively that the originally prominent sense of the word is that of turning or changing, while that of shrinking or contracting, as wood does, is derivative; and that here, the warping of the waters means either "the change produced in them by the action of the frost or the bending and ruffling of their surface caused by the wintry wind."

188 **As friend remember'd not**, "as what an unremembered friend feels" (Moberly).

191. **whisper'd**, during the conversation held aside while the singing was going on.

192. **effigies**, likeness; pronounced here as though written *effigies*; properly Latin: **witness**, testify.

193. **lunn'd**, drawn; literally illuminated. **living**, with the idea of its being life-like, *i. e.* identical, and also of Orlando's being a living image of a dead father.

195. **the residue . fortune**, the remainder of the story of your life.

## ACT III. SCENE I

2. **the better part**, in a preponderating degree; for other instances of the omitted preposition, see Abb. § 202.

3. **argument**, subject.

4. **thou present**, you being here on whom I might wreak it: **look to it**, mind what you are about, let me have no trifling in the matter.

6 **Seek candle**, hunt for him in every nook and corner; Steevens thinks there is an allusion to *Luke*, xv. 8, "If she lose one piece, doth she not light a *candle*, and *seek* diligently till she find it."

8. **To seek a living**, seems rather to mean 'with the hopes of being allowed to live,' than 'in order to get a livelihood'; for Oliver has inherited property which puts him beyond the necessity of working for his livelihood.

10. **seize hands**, take possession of; a legal term, though it is doubtful, as Furness says, whether **seizure** here is used in a legal sense; probably not.

11. 2. **Till thou thee**, till by your brother's evidence you can clear yourself of the suspicions I entertain regarding you; i.e. the suspicions of his being privy to Celia's flight.

17 **Make an extent**, a translation of the legal phrase *extendi facias*, a writ of which is sued "on due forfeiture of a recognizance or acknowledged debt." Furness points out that the legal phraseology is used somewhat loosely here, since these circumstances had not here occurred, and moreover the Duke had already seized upon Oliver's property.

18. **expediently**, expeditiously; cp. *K. J.* ii. 1. 60, "His marches are *expedient* to this town."

## SCENE II

2. **thrice-crowned queen**, the moon; as Proserpine, queen of the lower regions; as Luna, or Cynthia, queen of heaven; as Diana, queen of the chase on earth.

4. **Thy huntress' name**, the name of Rosalind, whom he speaks of as one of Diana's followers in the chase. **my full sway**, completely controls, has full power over my life; apparently with a reference to the power of the moon over the waves.

6 **character**, engrave, cut.

8. **witness'd**, testified to by me.

10 **unexpressive**, inexpressible; whom no words can describe; for adjectives in *-ive*, with a passive sense, see Abb. § 3. **she**, — woman, is frequent in Shakespeare, e.g. *T. N.* i. 5. 259, *Cymb.* i. 6. 40.

13. **in respect of itself**, so far as it itself is concerned.

14 **naught**, not worth living.

18 **spare**, frugal.

20. **Hast any thee**, are you anything of a philosopher?

28. **complain of good breeding**, complain of not having been brought up well; of the want of a proper education: **or comes kindred**, or belongs to a very stupid race.

29. **natural**, as opposed to one who has become so by study.

34. **ill-roasted**, not cooked equally on all sides; as completely ruined as an egg is by being roasted on one side only.

40. **parlous**, a contraction of 'perilous,' i.e. desperate.

41. **Not a whit** Wright points out that **Not** being itself a contradiction of *nay*, the expression here is redundant.



44 **salute**, greet by kissing; literally to wish health.

47. **still**, constantly. **fells**, skins.

50 **a mutton**, a sheep; cp *M. I.* i. 3 168, "As flesh of *muttons*, beefs, or goats"; so, 'beef' = ox, *I.* *II* *2 I.* iii. 3. 199.

51. **Shallow, shallow**, that is but a silly, superficial, answer.

55, 6. **with the . sheep**, with the tar applied to the wounds of our sheep.

57. **civet**, a perfume derived from the civet cat, as musk from the musk-deer, much in vogue in former days

58, 9. **thou worms-meat** indeed 'you, who in comparison with a good piece of flesh, are no better than meat for worms. **perpend**, weigh my words; in Shakespeare always in affected phraseology, as in the mouth of Polonius, *Ham.* ii. 2. 105; of Pistol, *H. V.* iv. 4. 8; and of the Clowns in *M. W.* ii. 1 119, *T. N.* v. 1 307

60. **birth**, origin **Mend**, improve.

61. **I'll rest**, I will drop the discussion

63. **God thee** 'explained by Heath as an allusion "to the common proverbial saying, concerning a very silly fellow, that he ought to be cut for the simples"; Schmidt and Wright take **incision** for blood-letting, the common remedy for most maladies. Neither explanation accounts for **raw**, which though used figuratively, = inexperienced, must have reference to the literal rawness which would be cured by incision. Possibly there is an allusion to letting the blood out of raw meat in order to make it more tender for cooking.

64. **true**, honest.

65. **owe hate**, feel no grudge against any one.

66. **content harm**, able to bear resignedly any evil that befalls me.

69. **Ind**, the old pronunciation of the word rhyming with *bind*, *find*, etc.

71. **being . wind**, cp. *Mach.* i. 7. 23, "the sightless couriers of the air," i.e. the winds.

73. **lined**, delineated.

74. **Are but black to**, make but a poor show compared with.

76. **fair**, beauty; as frequently in Shakespeare, e.g. *C. & E.* ii. 1. 98, *L. L. L.* iv. 1. 17, *M. N. D.* i. 1. 182.

78. **right**, true, regular.

79. **rank**, if the genuine reading, must mean manner or order of **ing**. Wright's conjecture, **rack**, is very tempting: he quotes Otgrave, 'Amble, f. An amble, pace, *racke*; an ambling or

racking pace; a smoothe or easy gate.' 'Amblor. To amble, pace: *racke*: to go easily and smoothly away': and Holme's *Armoury*, '*Rack* is a pace wherein the horse neither Trotts or Ambles, but is between both'; the word in this sense is, I believe, still common in America.

81. For a taste, as a specimen.

84. will after kind, will seek those of her own kind, species.

92 the very verses. Hunter quotes from *Dictionnaire Raisonné d'Hippnatricque*, etc., by M. Lafosse, 1776, '*Galopes faux se dit du cheval lorsqu'en galopant il lève la jambe gauche de devant la première, car il doit lever la droite la première*,' i. e. to gallop falsely is said of a horse when in galloping it lifts its left leg before the former leg, because it ought to lift its right first: infect, tainted, pollute; an intentional affectation.

96. graft, the earlier and correct form of the word from which the later 'graft' was formed from confusion with the passive participle 'grafted,' Shakespeare uses both forms.

97 a medlar, a small tree with a fruit something like an apple "Shakespeare," says Ellacombe, *Plant-Lore of Shakespeare*, pp. 123, 4, "only used the common language of his time when he described the Medlar as only fit to be eaten when rotten. Chaucer said just the same. And many other writers to the same effect. But, in fact, the Medlar when fit to be eaten is no more rotten than a ripe Peach, Pear, or Strawberry, or any other fruit which we do not eat till it has reached a certain stage of softness."

98 right, true

105. For, because

107 civil sayings, sayings such as are used in civilized society, and which will prove that this is not a mere desert. Stevens explains the word as *grave* or *solemn*.

109. erring, wandering; cp. *Oth* i. 3. 362, "an *erring* barbarian"; *Hamlet* i. 1. 154, "The extravagant and *erring* spirit."

110, 1. That the . age, so that a mere hand-breadth of years comprises all that is allotted to him; span, literally a space of about nine inches, the space from the end of the thumb to the end of the little finger when the hand is fully extended; for the figurative sense here, Wordsworth compares *Psalm*, xxxix. 6, the Prayer Book Version, "Thou hast made my days as it were a *span* long."

115. sentence end, for the absence of inflection in sentence, see Abb. § 217.

118, 9. The quintessence show, that Heaven designed to show in small compass all that was best and brightest in creation; quintessence, the best and purest part of a thing;

literally the fifth essence or element separated from the four other elements; accented on the first syllable; in *little*, generally understood as = in miniature, the allusion being to a miniature portrait. From the train of thought here so decidedly astrological, Furness thinks the allusion may be to the *microcosm*, the "little world of man" referred to in *Lear*, iii. 1. 10.

122. **wide-enlarged**, filled out to the utmost extent; fully developed.

123. **presently**, promptly, at once.

124. **cheek, face: but not her heart**, because she had treacherously deserted her husband, Menelaus

126. **Atalanta's better part**, what this better part was has been vigorously disputed since the days of Johnson. Probably it was her personal grace, so that, as Whiter puts it, "The ripe and brilliant beauties of Helen should be united with the elegant symmetry and virgin graces of Atalanta, and that this union of charms should be still dignified and ennobled by the majestic mien of Cleopatra and the matron modesty of Lucretia."

127. **Lucretia**, the chaste wife of L. Tarquinius Collatinus, who was dishonoured by Sextus Tarquinius.

129. **synod**, assembly; in Shakespeare, especially of the gods; nowadays chiefly of ecclesiastical bodies.

131. **the touches prized**, the most highly valued traits, for *touches*, cp. *W. T.* v. 2. 89, "One of the prettiest *touches* of all"; and below, v. 4. 27, "Some lively *touches* of my daughter's favour."

132. **would**, desired.

133. **And I to**, and that I should; for this change of construction for the sake of clearness, see Abb. § 416.

134. **pulpiter**, preacher; Spedding's conjecture for 'Jupiter,' the folio reading, which, though used by Rosalind as an invocation in ii. 4. 1, above, has no connection here with the words that follow, while the epithet **most gentle** seems a strange one to apply to Jupiter.

135. **withal**, with; in Shakespeare when used as a preposition, always at the end of the sentence

136. **patience**, sc. with my prolixity.

140. **with bag and baggage**, a common expression for a retreat or departure with all one's belongings, which Touchstone here parodies by **scrip and scrippage**, **scrip** being the wallet borne by shepherds, etc., and **scrippage**, formed by analogy with **baggage**, the contents of the wallet.

141. **would bear**, were willing to bear, could properly carry.

147. **without**, outside of.

150. **should be hanged**, came to be hanged ; could possibly be hanged. Abbott, § 328, says there is no other reason for **should** here except as "denoting a statement not made by the speaker"; it seems to me to belong rather to the examples given under § 325, indicating the emphatic interrogation which Rosalind would be likely to use when hearing of the circumstance, 'How *should* my name be hanged?'

151. **the nine days**, the well-known period of a wonder ; the expression 'a nine-days wonder' is a common one for any startling event which however is soon forgotten.

152 **palm-tree**, like the 'lioness' in a subsequent scene, is objected to by matter of fact critics, but Shakespeare's Forest of Arden has no local habitation except in the poet's brain.

153. **since Pythagoras' time**, the doctrine of the transmigration of souls is again referred to in *T. N.* iv. 2. 54, 62, and *M. V.* iv. 1. 131. **that**, when ; see Abb. § 284.

153, 4 **an Irish rat**, the idea that rats in Ireland were got rid of by metrical charms is frequently referred to in old writers. **which**, *ac* circumstance.

155. **Trow you**, can you conceive ; properly to 'believe,' 'think,' 'suppose to be true.'

157. **And a chain**, with a chain.

158. **Change you colour?** do my words make you blush?

161, 2. **but mountains encounter**, but the most improbable things may be brought to pass, and so it may turn out that this is the man to whom you gave the chain ; for **with**, = by means of, see Abb. § 193.

164. **Is it possible?** that you do not know whom I mean.

168, 9. **out of all hooping**, beyond all wonder ; not to be expressed by any exclamations of wonder, **hooping**, the genuine form of the word now more commonly spelt *whoooping*, in which, says Skat, the *w* is unoriginal, and dates from about A.D. 1500. Similar expressions are 'Out of all cry,' and 'Out of all ho.'

170 **Good my complexion!** probably nothing more than a petty asseveration, Rosalind invoking her complexion as a man might his honour.

171. **caparisoned**, attired ; more commonly used of the trappings of a horse.

171, 2. **I have disposition**, I have forfeited all my feminine curiosity, am as little curious as a man.

172, 3. **One inch .. discovery**, "the more Celia delays her revelation as to who the man is, the more she will have to reveal about him. Why? Because Rosalind fills up the delay

(increases it, in fact) with fresh interrogatories, whereby Celia becomes lost in a south sea of questions" (Ingleby); *South-sea*, because of its great extent *apace*, rapidly; literally, on, or at, a pace.

178. *of God's making*? "or his tailor's? cp. *Lear*, ii 2. 59, 'nature disclaims in thee a tailor made thee'" (Wright); so, *Cymb* iv. 2. 81-3, "thy tailor, rascal, Who is thy grandfather. he made those clothes, Which, as it seems, make thee", Jonson, *The Alchemist*. i. 1. 9, 10, "I shall mar All that the tailor has made, if you approach."

182, 3. *let me stay chin*, I am ready to wait for his beard to grow (i.e. I do not care how long it may be before his beard grows), if you will only tell me who the man is whose beard is yet but small.

186, 7. *speak, maid*, speak seriously and as an honest maid should.

191, 2. *what shall I hose*? how shall I get rid of my man's attire, as I must do before I meet him?

193. *Wherein went he*? how was he dressed? To 'go in,' in this sense, is very frequent in Shakespeare

193, 4. *What makes here*? what is he doing in this forest? how comes he to be in this forest? cp. above, i 1. 26: *remains*, abides.

197. *Gargantua's mouth*, the mouth of the giant in Rabelais who swallowed five pilgrims, with their pilgrims' staves, in a salad.

198-200. *To say catechism*, to answer categorically to all these questions would be worse than to be taken through one's Church Catechism.

202. *freshly*, spitefully, in good health and spirits.

204. *atomies*, "'an atome,' says Bullokar, in his *Expositor*, 1616, 'is a mote flying in the sunne. Anything so small that it cannot be made lesse'" (Malone); literally, that which cannot be divided.

205, 6. *but take . . observance*, but as I cannot satisfy you by answering all your questions, I will give you some food for your thoughts by telling you something as to the way I found him, and will leave you to digest my information with all attention

210. *Give me audience*, listen to me without interruption; said in imitation of one craving an audience from a superior

212. *stretched along*, stretched at full length.

213. *becomes*, adorns or sets off.

215. **Cry tongue**, call out to your tongue not to be so restive, as you would to a fidgety horse; **holla**, "stop, wait. Not the same as *halloo*, but somewhat differently used in old authors

—F. *holà*, 'an interjection, hoe there, enough; also, hear you me, or come hither'; Cotgrave — F. *ho*, interjection; 'and *la*, there" (Skeat, *Ety Diet*).

216 **furnished like a hunter**, equipped with the accoutrements, weapons, etc., of a hunter.

217. **heart**, with a pun on *hart*

218. I would **burden**, I should prefer to sing my song without a chorus, i.e. I should like to tell my story without interruptions; **burden**, the refrain of a song "The same word as *boudon*, the drone of a bag-pipe or the bass in music — F. *boudon*, 'a drone or drone-bee; also, the humming or buzzing of bees; also the drone of a bag-pipe'; Cotgrave.— Low Lat *burdonem*, accusative of *burdo*, a drone or non-working bee" (Skeat, *Ety Diet*.)

219 **bringest tune**, cause me to sing out of tune, i.e. put me out in the narration of my story

223. **slink by**, let us turn aside so as to watch him unobserved.

225. **Hef**, gladly; see note on i. 1. 128, **myself**, probably for *by myself*

229 **better strangers**, more complete strangers; a sort of parody of the more usual 'better acquainted,' or 'better friends'

232. **moe**, according to Skeat, **moe** or 'mo' were used in relation to sense, 'more' in relation to size; according to Wright, "the distinction appears to be that 'moe' [or 'mo'] is used only with the plural, 'more' both with singular and plural."

233. **ill-favouredly**, with so little appreciation.

235. **just**, exactly.

240. **Just**. **heart** just as tall as I should wish her to be

242. **goldsmiths' wives**, "the shop-keepers' wives decked out in fine clothes were wont to sit before their doors, and had it in their power by their engaging manners greatly to augment their husbands' custom. Goldsmiths' Row in Cheapside was the pride of London for its display of glittering ware, and naturally a resort for young fops with more money than brains" (Furness).

243. **out of rings**, which commonly were engraved with 'posies' or mottoes

244. **I answer cloth**, I give you exactly such true answers as are found in the mottoes on painted cloth, i.e. cloth or canvas painted in oil with various devices or mottoes. The allusions to these painted cloths are frequent in Shakespeare, e.g. *Lucr.* 244. 1. *H T*. iv. 2. 28, *T. C.* iv. 10. 46. The construction here is

the same as in *K. J.* ii. 1. 462, "He speaks plain cannon fire, and smoke and bounce"; *T. N.* i. 5. 114, 5, "he speaks nothing but madman"; *Oth.* ii. 3. 281, "Drunk? and speak parrot?"

249. **breather**, living person.

259. **cipher**, a thing without any value; cp. *Lear*, i. 4. 212, "now thou art an O without a figure."

265. **under that habit**, in that guise. **play him**, fool him, trick him; cp. *A. W.* v. 2. 32

271-3. **else sighing clock**, Abbott compares *R. II.* v. 5. 50-8, **detect clock**, reveal the slow passage of time as a clock does by its minute and hour hands; there seems to be something of a confusion between 'you, by sighing every minute and groaning every hour, would detect,' and 'your sighing, etc., and groaning, etc., would betray, reveal'; cp. *III. II.* 171. 2. 143, "To let thy tongue detect thy base-born heart."

277. **who**, for the omission of the inflection, see Abb. § 274

281. **trots hard**, if this means 'trots fast,' as it would in modern English, then the week's interim must be taken to compress into itself the hopes and wishes of seven years, on the other hand we have no example of the phrase in the sense of trotting uneasily and so making the time seem long

282. **the contract of her marriage**, the betrothal, an important ceremony in former days.

283. **a se'nnight**, a period of seven days and nights, as we now use 'fortnight,' i. e. a period of fourteen days and nights.

284. **year**, the singular used with a plural numeral of a concrete period, as frequently also of a concrete amount or measurement.

289, 90. **the one learning**, the one being free from the burden of learning which wastes a man and makes him lean.

291. **softly, gently, easily**; perhaps here in contrast with **hard** in ll. 281, 3

300. **like petticoat**, which are to the forest what the fringe is to the petticoat; the comparison is suggested by **skirts**.

301. **native**, Wright points out that the word in Shakespeare when applied to a person is always an adjective.

302. **cony**, rabbit; **kindled**, brought forth; from *kind*, adjective, *A. S.* *cynde*, 'natural, native.'

303. **finer**, more refined. **purchase**, acquire.

304. **removed**, retired, sequestered; cp. *M. M.* i. 3. 8, "How I have ever loved the life removed."

305. **of, by**; see Abb. § 170.

306 **religious**, consecrated to God, a recluse; cp. *R. II.* v. 1. 23, "And cloister thee in a *religious* house," i.e. convent.

307. **inland**, brought up in cities; cp. above, ii. 7. 96 **courtship**, "used in the double sense of civility and elegance of manners and of courting or wooing" (Schmidt); the latter sense here the primary one, I think.

308. **there**, the civilized society he was brought up in

309, 10. **to be touched**, so as to be infected.

311. **taxed**, accused, censured; cp. above, ii. 7. 71.

319. **abuses**, illtreats, manglers.

323 **fancy-monger**, fellow whose trade is love; with the same contemptuous sense, as in 'ballad-monger,' 'barber-monger,' 'fashion-monger,' 'love-monger,' all in Shakespeare.

324 **quotidian of love**, Furness quotes Greene's *Planetomachia*, 1585, to show that quotidian fevers (i.e. fevers recurring every day) were accounted symptoms of love.

325. **love-shaked**, made to shiver with the ague of love.

327. **There is**, for the inflection in -s preceding a plural subject, see Abb. § 335.

328, 9 **cage of rushes**, imprisonment from which men so easily escape; a hint that she does not believe in the strength of his love

331. **blue eye**, eyes heavy with grief; black under the eyes, as we now say.

332. **unquestionable**, unwilling to converse; in which sense 'question,' both verb and substantive, is frequent in Shakespeare

333. **neglected**, untrimmed.

334. **having**, possession, wealth; frequent in Shakespeare, e.g. *T. N.* iii. 4. 379, "my *having* is not much"; *W. T.* iv. 4. 740, "of what *having*, breeding."

335. **is a revenue**, is but very trifling.

336 **bonnet**, hat; now used only for the head gear of women and Highlanders: **unbanded**, without a band to it; these bands were often very rich, and great store was laid upon them by men of fashion.

338. **a careless desolation**, the abandonment of despair; a hopelessness that made all attention to dress a thing impossible.

339. **point-device**, spick and span in your dress, spruce to the last degree; "a shortened form of *at point device* = with great nicety or exactitude, a translation of O. F. *à point devis*, according to a point [of exactitude] that is devised or imagined, i.e. in the best way imaginable" (Skeat, *Ety. Dict.*).



349. **that unfortunate he**, see note on l. 10, above.

351. **Neither rhyme nor reason**, a common alliteration for that which has nothing to justify it.

353. **a dark house and a whip**, the treatment formerly employed in the case of lunatics; cp. *T. N.* iii. 4. 148, "Come, we'll have him (Malvolio, who they pretend is mad) in a dark room and bound"; v. 1. 350.

360. **moonish**, changeable as the moon.

363, 4. **for every . . . thing**, having in me a spice of every passion and yet constant, thorough, in no passion; cp. *Cor.* iv. 7. 46, "but one of these—As he had spices of them all, not all."

365. **colour**, nature; cp. *Lear*, ii. 2. 145, "This is a fellow of the self-same colour Oyr sister speaks of". **now . now**, at one time, at another time.

366 **entertain**, receive with welcome: **forswear**, refuse to have anything to do with him

367. **spit at him**, show the greatest loathing at his presence

368. **a loving humour of madness**, a humour in which he was enamoured of madness; **loving** is Johnson's conjecture for '**living**,' which some editors retain in the sense of *real, actual*.

368-70 **which was, monastic**, and this humour manifested itself in his forsaking the busy throngs of men, and shutting himself up as a hermit in a cell; **merely**, entirely, absolutely. Allen suggests that perhaps the punctuation should be 'to live in a nook, merely monastic,' i.e. absolutely religious, which seems very plausible.

370, 1. **this way**, in this way, by this method of treatment.

371. **liver**, that organ being supposed to be the seat of love among other passions.

374. **I would not be cured**, I do not desire to be cured.

377. **by the faith of my love**, I swear by my love; which is the faith he holds more strongly than any other faith.

### SCENE III.

STAGE DIRECTION. **Audrey**, a corruption of *Etheldreda*, a name best known as that of a female Saint; from St. Audrey, or Awdry, we get the adjective *tawdry*, first used in connection with lace, a *tawdry lace* being a rustic necklace, whether from such necklaces being commonly sold at fairs held on St. Awdry's day, or, according to another account, from St. Awdry having in her youth been much addicted to wearing fine necklaces.

1 **apace**, quickly.

1, 2 **I will goats**, I will bring your goats from the pasture to be milked; **the man**, the happy man, the object of your choice.

3. **feature**, person; literally, the make (of the body); not merely as now in the plural the different parts of the face.

4. **Your features**! it has been supposed that beneath Audrey's exclamation of astonishment some joke lies buried, and Touchstone's next speech looks as if it were intended to be in some way explanatory.

6 **capricious**, with a pun upon the word in its sense of fanciful and its supposed derivation from Lat. *capra*, a goat. **the Goths**, a powerful German people who in the later empire obtained possession of part of Dacia, and from settling in the country of the Getae were themselves sometimes called Getae; hence Ovid, who for some unknown cause was banished to Tomi in the country of the Getae, is spoken of as being among the Goths, and here of course there is a second pun on **Goths** and **goats**.

7. **ill-inhabited**, made to inhabit where it properly has no place; for this "curious use of passive verbs." see Abb. § 294.

8. **in a thatched house**, a reference to the story of **Baucis and Philemon**, an aged couple of Phrygia, who hospitably received **Zeus and Hermes**, travelling under the guise of ordinary mortals, when no one else would open their doors to them, and who as a reward were saved by **Zeus** in an inundation in which the rest of the populace perished. Cp. *M. A.* ii. 199

9-11 **nor a man's Understanding**, nor a man's sparkling wit backed up by the ready appreciation of the hearer's understanding; **forward**, precocious, highly gifted; with an antithesis between **man's** and **child**.

11, 2. **strikes .. room**. "is worse than the bill of a first-class hotel in a pot-house" (Moberly).

17, 8. **what they swear**. **feign**, apparently a mixture of constructions between 'what they swear in poetry may be said to be feigned by them in love,' and 'what they swear in poetry it may be said as lovers they do feign.'

24. **honest**, virtuous.

25. **hard-favoured**, harsh-featured. "These words," says Clarke, "show that Audrey was not uncomely; although she in her modesty, and Touchstone in his pleasantry, choose to make her out to be plain. It is evident that the court-jester had the wit to perceive something genuinely and intrinsically attractive about the girl, beneath her simple looks and manner. Besides,

she was an oddity, and that has charms for him. Moreover, she evidently idolises him; which rivets him to her."

26. **is to have sugar**, is to have that which was already, tempting enough, made doubly tempting.

27. **A material fool**, "a fool with matter in him; a fool stocked with notions" (Steevens).

32. **foul**, what we call homely, as Ritson says.

33, 4. **sluttishness hereafter**, we may hope for sluttishness some day, as though it were an acquirement to be proud of.

35. **Sir**, a translation of the Latin *Dominus*, a title given to bachelors of arts, and so often allowed to priests who had taken no degree at a University.

42. **But what though?** but that matters nothing; elliptical for 'what though it may be so.'

44. **knows . . goods**, is so rich that he cannot count his wealth.

46. **the dowry of his wife**, the dowry his wife brings him, an allusion to the belief that horns sprang from the forehead of a man whose wife was disloyal to him.

47. **Horns? alone?** Theobald's conjecture for 'horns, even so poor men alone,' the reading of the folios.

48. **rascal**, a term applied by sportsmen to deer when lean and out of season.

52. **a horn**, probably with an allusion to the horn of plenty, cornucopia.

54. **you are well met**, we are delighted to see you: **despatch**, marry us off at once without the tedious ceremony of going to church.

57. **on gift**, at the gift, giving

58. **she must be given**, in the marriage ceremony the bride is given away by the father or some representative of the father.

62, 3. **God in company**, God reward you for your politeness to me when we last met; referring to the occasion when Jaques met him in the forest; 'ild, i.e. yield, = pay, requite; cp. *Macb.* i. 6. 13, "Herein I teach you How you shall bid God 'ild us for our pains."

63, 4. **even a toy**. **sir**, this is but a trifling matter I am about, *sc.* getting married; **be covered**, put on your hat, do not stand upon ceremony.

66. **bow**, the curved piece of wood going over the neck of the ox to which the yoke is fastened.

67. **falcon**, "by the falcon is always understood the female, as distinguished from the tercel, or male, of the peregrine or goshawk" (Harting, *The Ornithology of Shakespeare*, p. 52).

67, 8. and as ... *nibbling*, and like pigeons at pairing time, man and woman would be joined in wedlock; so 'billing and cooing,' from the way in which doves rub their bills together and make a cooing sound, is used figuratively for making love; cp *W. T.* i 2. 183, "How she holds up *the neb, the bill* to him!"

69 *will you*, do you wish: *breeding*, education, bringing up.

70 *under a bush*, i.e. with no other ceremony except such as vagrants go through in their unlicensed form of marriage.

71. *what marriage is*, what marriage really means, what a sacred contract marriage is, not a thing to be entered on in this light way.

72. *wainscot*, panelling for rooms; Jaques speaks as if the joining of wainscot was of a very flimsy nature and as if the panels were generally of an unseasoned character, though in reality it was only the best seasoned wood that was used for the purpose.

74. *warp*, become twisted by shrinking so that the joining will give way; for *warp*, see note on ii 7. 186

75, 6 *I am not another*, I am in no other frame of mind than that it will be better that he should perform the marriage ceremony rather than some one else of a more accredited character; *I am not in the mind but*, i.e. I am in the mind that Touchstone looks upon Sir Oliver Martext as a 'hedge-priest' whose celebration of the marriage will not be binding; for *I were better*, see Abb. §§ 230, 352.

77. *well*, properly •

82-8 *O sweet thee*, no doubt an extract, or extracts, from some old ballad and perhaps altered by Touchstone to suit his purpose

86 *Wind*, turn, or perhaps here merely another form of *wend*, i.e. go.

90. *flout* . *calling*, mock me out of my profession as a priest.

•

#### SCENE IV

1. *Never ... me*, it is no use your arguing with me.

2. *grace*, proper feeling.

6. *of the dissembling colour*, in former days the disposition was supposed to be indicated by the colour of the hair, nor has the idea entirely died out, though it is more often that the colour of the eyes is considered a test.

7. *Judas's*, in ancient paintings and tapestry Judas is usually represented with red hair, that being a colour thought ugly; cp

*M. W.* i. 4 23, where a yellow beard is spoken of for the same reason as "a *Cain-coloured beard*"

8. *are ... children*, are as false as those of Judas.

10. *your chestnut*, for *your* in this colloquial sense, *cp. Ham.* iv 3. 22-5, "*Your worm is your only emperor for diet: your fat king and your lean beggar is but variable service*"; *A. C.* ii. 7, 29, 30, "*Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile*"; *the only colour*, *i.e.* worth anything

13. *holy bread*, probably sacramental bread; Barry pointed out to Collier that 'pax-bread' is rendered by Coles *pans osculandus*, *i.e.* bread to be kissed. This, however, is no proof that 'pax-bread' meant the consecrated wafer, for that was enclosed in the *pyx*, a small vessel or casket, while the 'pax' was a tablet of gold, silver, etc., carried round during the celebration of the Mass for the communicants to give the 'kiss of peace,' whence its name, and hence it was also termed the 'osculatory.' Baron Field denies that *holy bread* was sacramental bread, and says it was "merely one of the 'ceremonies' which Henry the Eighth's *Articles of Religion* pronounced good and lawful, having mystical significations in them. 'Such,' he says, 'were the vestments in the worship of God, sprinkling holy water . *giving holy bread*, in sign of our union to Christ,' etc."

14. ~~*chaste*~~, the first folio reads 'cast,' which has been explained as 'cast off,' 'left off,' as if the lips were like old clothes, an idea utterly ludicrous to say the least; the later folios give 'chast' for which Rowe reads *chaste*.

14. 5. *a nun religiously*, a nun of the Order of St. Winter could not kiss more chastely; of course the Order of St. Winter is merely a poetic fiction, in imitation of Orders named after Saints, for an Order of nuns of the most icy chastity.

21. 2. *I think . horse-stealer*, I don't say he is as utterly reprobate as a common pick-pocket or, etc.

22. *for his verity in love*, so far as his constancy in love is concerned. *concave*, hollow, *i.e.* insincere.

23. *covered goblet*, a goblet with its cover on being a better emblem of hollowness than with it off.

26. *downright*, in the strongest terms.

28. 9. *they are both . reckonings*, each is as readily used as the other to bolster up conscious falsehoods: *attends on*, waits upon.

• 31. *question*, conversation; as frequently in Shakespeare

34. *what ... fathers*, what is the good of talking about fathers.

36. **that's a brave man**, he's a fine fellow; **that**, used with a sarcastic flavour.

38. **traverse**, across; to break the lance, in tilting, across the breast of the adversary was considered a disgrace to the tilter; cp. *A. W.* ii. 1. 70, *M. A.* v. 1. 139, "Nay, then; give him another staff: this last *was broke cross*": **lover**, mistress; the term being formerly applied to both sexes, nowadays to the man only though in the plural we still speak of 'lovers' meaning both the man and the woman. **puisny**, "having but the skill of a novice" (Schmidt); literally, younger, from *O. F. puisné*, younger, from *Lat post natus*, born after.

39. **that spurs side**, i.e. not in such a way as to meet his adversary in direct career.

40. **I but all's guides**, but everyone is ready enough to applaud youth and folly (and so I need not wonder at your infatuation, I suppose).

47. **a pageant truly play'd**, a spectacle worth seeing; for pageant, see above, ii. 7. 138, and for its application to love, cp. *M. N. D.* iii. 2. 112.

48. **the pale complexion**, i.e. one who wears the pale, etc.

50. **I shall**, see *Abb.* § 318.

51. **will mark**, are willing to observe.

53. **see**, an insertion by Jervis adopted by Dyce, Collier, etc. say, admit.

54. **I'll prove .. play**, that I will play an important part in this pageant of which you tell us.

#### SCENE V.

2. **Say me not**, say that you do not love me, *if you must say so*.

5. **Falls**, lets fall; this transitive use is frequent in Shakespeare. **humbled**, bent low on the block.

6. **But .. pardon**, without first begging pardon.

7. **Than he .. drops?** "This *hysteron proteron* [case of 'cart before the horse'] is by no means uncommon: its meaning is, of course, the same as live and die, i.e. subsist from the cradle to the grave. Compare 'With sorrow they both die and live That unto riches her hertes geve.'—*The Romaunt of the Rose*, v. 5789. 'He is a foole, and so shall he dye and live, That thinketh him wise, and yet can he nothing'—Barclay's *Ship of Fooles*, 1570. 'Behold how ready we are, how willingly the women of Sparta will die and live with their husbands.'—*The Pilgrimage of Kings and Princes*, p. 29" (Arrowsmith).

11 **pretty**, a pretty concert. **sure**, certainly.

13. **shut .. on**, shut against, to prevent the entrance; cp ii *H IV.* iv. 5. 24, "the *ports* of slumber": **atomies**, see note on iii. 2. 204

16. **And if**, see Abb. § 103.

19. **to say**, by saying. the indefinite infinitive.

23, 4. **The cicatrice keeps**, the mark and sensible, evident, impression is retained for a while by the palm of your hand; **cicatrice** is properly the mark left by a wound that has healed, a scar; for **capable**, Grant White compares *A. W.* i. 3. 208, "this captious and *invenible* sieve"; for adjectives in *-ble* used both actively and passively, see Abb. §§ 3, 445: **some moment**, see Abb. § 21.

26. **Nor .. no**, for the emphatic double negative, see Abb. § 40 b.

28. **as that near**, and that time may be nearer than you think; for **as**, here and in l. 38, below, see note on ii. 4. 25

29. **You meet fancy**, you find the power of love exercised upon you by some beauteous face.

35 **Who mother**, what peerless dame do you boast as your mother that you, etc.: by right of what hereditary beauty do you think yourself entitled to, etc.

36. **and .. once**, and "all in a breath" (Steevens)

37. **some**, Hammer's emendation of 'no' which makes nonsense of l. 40.

38, 9. **As, bed—**, in regard to which, by the by, I can see none so extraordinary in you as would save you from going to bed in the dark if you trusted to its brilliancy to light your steps. Moberly explains **without bed**, "as without exciting any desire for light to see it by," which seems very tame. For **As**, the 'conjunction of reminder,' as Ingledby calls it, see note on ii. 4. 25.

40. **Must you be**, do you feel yourself bound to be.

42, 3. **than in . . sale-work**, than the ordinary specimens which nature keeps in stock; as opposed to those specially made: 'Od's life, a petty oath; cp. "'od's bodykins," "'od's pitikins," etc.: in which "'od's" is a corruption of 'by God's.'

44. **to tangle . too**, to catch my eyes also in the snare of her beauty; to bewitch me also by her charms

47. **bugle eyeballs**, eyes as black as bugles; 'bugles' are elongated beads of black or coloured glass worn as an ornament, now as formerly, on ladies' dresses, shoes, bonnets, etc.; cp. *H. T.* iv. 4. 224, "*Bugle* bracelet, necklace amber."

48. **entame ... worship**, enslave me so as to fall down and adore you.

50. **foggy south**, so *Cymb.* iv 2. 349, "the spongy south"; *R. J.* i. 4 103, "the dew-dropping south," though there of the quarter, not of the wind, as here.

51. **properer man**, handsomer as a man; **properer**, see note on i 2. 102, above

52. 3 **'tis such fools children**, it is fools like you, who seeing in plain women beauties of which they are utterly devoid, marry them and become the fathers of ugly children; for **makes**, the singular, see Abb § 247

55. **out of you**, **proper**, and seen in the glass of your flattery she appears to herself more beautiful; the idea in **out of** is that of an image standing out in a mirror, etc.

56. **lineaments**, features

58. **fasting**, with a penitent heart, such as shows itself by contrition, penance

59, 60. **For I must . markets**, for let me as a friend whisper in your ear that you will do well to dispose of your goods (here her looks) as soon as you get an offer; you are not likely to find a sale for them everywhere.

61. **Cry mercy**, ask the man to forgive your disdain.

62. **Foul scoffer**, homeliness looks most homely when it is seen in a disdainful person; in a beautiful woman disdain might be forgiven, in one so plain as you are there can be no forgiveness for it. Abbott, § 356, explains, "foulness is most foul when its foulness consists in being scornful," which seems to me to miss the point of Rosalind's rebukes, that of taking the conceit out of Phoebe.

64. **a year together**, a whole year without pausing.

68. **sauce**, "from meaning to give zest or piquancy to language, the word came to be used ironically in the sense of making it hot and sharp; or, in other words, from meaning to *spice*, it came to mean to *pepper*" (Rolfe)

72. **made in wine**, made under the influence of drink.

73. **will know**, desire to know.

74. **olives**, as much (and no more) out of place in Arden as the lioness, serpent, etc., to which critics have objected.

75. **ply her hard**, woo her with all your might; **ply**, "*M. E. plien*, to bend . to mould, as wax. Since moulding wax, etc., requires constant and continued application of the fingers, we hence get the metaphors of toiling at, hence to *ply* a task, to *ply* an oar" . (Skeat, *Ety. Dict.*).

76. **look . better**, look on him with a more favourable eye.

77, 8. **though all he**, though all the world should see you, none would be so faulty in sight as to believe you to be as beau-



tiful as he mistakenly thinks ; **abused**, = deceived, is frequent in Shakespeare.

79. **to our flock**, *i.e.* let us return to, etc.

80. **Dead shepherd**, apostrophizing Marlowe from whose *Hero and Leander, First Sestiad*, l. 176, the next line is taken ; **shepherd**, used for poet in the language of pastoral poetry. **saw**, saying ; see note on ii 7. 155.

81. **Who ever loved**, *i.e.* no one ever loved.

85 **Wherever ... be**, those who feel pity are sure to try to relieve.

88. **exterminated**, put an end to ; Shakespeare does not use 'exterminate.'

89. **neighbourly**, friendly behaviour. Halliwell thinks there may be an allusion to the injunction to "love thy neighbour as thyself."

90. **I would have you**, what I want is not your love, but you : **Why covetousness**, that would be to be guilty of covetousness, in desiring what you have no right to.

92. **And yet love**, and even now the time has not come that I can say I love you.

93. **since that**, for the conjunctive affix, see Abb. § 287. Phebe, though not promising her love, is glad to have Silvius as a companion in order that she, being so deeply in love with Rosalind, may solace herself by talking of the passion.

94. **erst**, formerly ; the superlative of *ere*.

96. **further recompense**, *sc.* in the shape of reciprocal love.

99. **in such . . grace**, so utterly a beggar in respect of all favour from you.

101, 2. **To glean . . reaps**, to receive any small marks of kindness which you can spare while giving the wealth of your love to another : loose, let fall from the sheaf.

103. **scatter'd**, like an ear of corn dropped when the sheaf was being bound up. Cp. Jonson, *To Celia*, "Drink to me only with thine eyes, And I will pledge with mine ; Or leave a kiss but in the cup And I'll not look for wine."

104. **erewhile**, but a short time ago.

107. **carlot**, found here only ; a derivative of *carl*, a peasant, churl ; in ii. 4. 73, he is said to be "of a *churlish* disposition."

109. **peevish**, wayward, capricious.

110. **But what words ?** but mere words are worthless.

113. **becomes**, suits, sets him off.

114. **make**, *sc.* when he grows up.

115. **complexion**, here in the more limited sense of the colouring of the face; frequently in Shakespeare of the external appearance generally.

117. **for his years**, considering his age.

118. **but so so**, only fairly well shaped, nothing particular.

121. **Than that**. **cheek**, than that redness which coloured his cheeks; **mix'd**, indicating the blended "white and damask" (*Cor.* ii. 1 232) of a bright complexion

122. **constant red**, uniform red. **mingled damask**, generally supposed to refer to the Damask Rose, though no such rose is known to be variegated. Gerard, the Herbalist, quoted by Ellacombe, speaks of it as "in other respects like the White Rose; the especial difference consisteth in the colour and smell of the floures, for these are of a pale red colour and of a more pleasant smell." In *Sonn.* cxxx 5, we have "I have seen *roses damask'd*, red and white, But no such roses see I in her cheeks," and from this it appears possible that a variegated species was then known; though *damask'd* may mean variegated like Damask silk, "in which," says Steevens, "by a various direction of the Roses, many lighter shades of the colour are exhibited," and it is to this fabric that he supposes the allusion to be

124. **In parcels**, bit by bit, noting every particular

128. **For what.. me?** for what business, right, had he to taunt me as he did?

130. **now I am remember'd**, now that I come to think of it; for I **am remember'd**, = I recollect, *cp. M. M.* ii. 1 110, "you being then, if you *be remember'd*, cracking the stones"; *T. S.* iv 3 96, "but if you *be remember'd*, I did not bid you mar it to the time."

132. **But that's .quittance**, but that does not matter, for because I omitted to do so then, it does not at all follow that I mean to let him get off scot free.

135. **straight**, at once.

136. **matter**, purport.

137. **passing short**, terribly curt; **passing**, *i.e.* surpassingly, exceedingly; very frequent in Shakespeare.

#### ACT IV. SCENE I.

6, 7. **betray themselves . drunkards**, lay themselves more completely open to every common-place criticism than even drunkards do.

10, 1. **which is emulation**, which shows itself in gloomy rivalry: **fantastical**, "referring to love sick music" (Furness)

13. which is politic, which is put on for expediency.

14. nice, fastidious.

15. simples, medicinal herbs used as single ingredients

16-8. and indeed . sadness, and in fact consists of the varied contemplation of my travels, which, by being constantly dwelt upon, wraps me in gloom and sadness. The first folio gives 'in which *by* often' etc., from which Malone deleted 'in'; the later folios, followed by many editors, 'in which *my* often,' etc., the construction then being 'my often rumination in which.'

22. rich . hands, eyes rich in the treasure of what they have seen, and empty hands.

26 and to . too! and to think that you should have had to travel too in order to acquire so uncomfortable a possession'

28. God be wi' you, i.e. I will say farewell to you and take myself off.

29. look you *lisp*, be sure you affect a lisp, take care to lisp.

30. disable country, find fault with everything that is good in your own country (as travellers do in order to show their superiority in having seen other countries)

30, I be out nativity, profess to regret that you were not born in some other country.

32 that countenance you are, of such an appearance as yours is.

33. swam in a gondola, been as far as Venice, i.e. travelled at all, Venice being a favourite resort of travellers on account of its gaiety of life; gondola, the pleasure boat which in Venice serves in place of a carriage, the canals answering to the streets of other cities.

STAGE DIRECTION. Exit Jaques. I have followed Dyce in placing Jaques' exit here, instead of after l. 26, as it seems impossible that Rosalind's speech should be made after he has left the scene. Rosalind, though hearing Orlando's words "Good day," etc., must be supposed to show her vexation at his delay by taking no notice of him till she turns to him after Jaques has gone.

34, 5. You a lover! do you call yourself a lover? you are a pretty kind of lover to keep your mistress waiting in this way!

39. Break . love! what, you think nothing of breaking a promise in love by being an hour behind your time!

42. hath clapped . shoulder, it is doubtful whether this means a clap by way of encouragement, as in *M. A. i. 1. 261*, *T. C. iii. 3. 138*, or by way of arrest, as in *Cymb. v. 3. 78*.

47. I'll warrant him heart-whole, I will pledge myself that his end is but a slight one.

49-51. **a better jointure** him, "I suppose the meaning of the sentence is that a snail is better off than a woman because he enjoys all the time the possession of his house, whereas a woman cannot possibly possess her jointure until she becomes a widow, and if she dies before her husband will never have it at all" (Burness); **jointure**, the settlement of property made at marriage upon the wife in case of her husband dying before her.

53. **horns**, see note on iii 3. 43.

57. **leer**, look, mien; now used only in a disagreeable sense of a cunning, vicious look; from "A.S. *hleór*, the cheek; hence face, look" (Skeat, *Ety. Dict.*)

58, 9. **in a holiday consent**, in a merry, pleasant mood and likely enough to say yes to your wooing, for **holiday**, cp i 3. 13, above

62. **were better speak**, would do better to speak; see Abb § 230.

63. **gravelled**, in a difficulty; stuck in the mind (figuratively) Wright compares Bacon, *Adv. Learn.* i. 7 88, "But when Marcus Philosphus came in, Silenus was *gravelled* and out of countenance". **take occasion**, take an opportunity.

64. **when they are out**, when they are put out in their speech, have lost the thread of their argument, cp. *Cor.* v. 3. 41; *L. L. L.* v. 2. 172

65. **God warn us** much like "God shield," i.e. forfend, in *A. W.* i. 3. 174, "God shield you mean it not!"; *R. J.* iv. 1 41, "God shield I should disturb devotion!"; may God interpose with his warning and make such a thing impossible! **the cleanest shift**, the best way out of the difficulty.

68. **puts ... entreaty**, obliges you to have recourse to entreaty

70 **out**, in a difficulty.

73 **suit**, with the old pun on its two senses of 'prayer' and 'dress.'

80. **by attorney**, by proxy; **attorney**, "an agent who acts in the 'turn' of another — O. F. *a*, to (Lat *ad*) and *tornar*, to turn" (Skeat, *Ety. Dict.*)

82. **videlicet**, to wit, namely; a contraction of Lat *videre licet*, it is permissible, easy, to see; a word which we have abbreviated into *viz*

85. **Leander**, as for Leander

86 • **though . nun**, even though Hero should have turned nun, a thing very unlikely.

88 **taken**, seized.

89 **chroniclers**, altered by Hanmer to 'coroners,' for the sake of found in its technical sense of finding a verdict, as in *Ham!* v. 1. 5. "the crowner hath sat on her, and finds it Christian

burial." But it is very improbable that *coroners* should have been altered to *chroniclers*, and the technical sense of *found* may be retained with *chroniclers*; the old annalists of those days gave it as their deliberate judgement that the cause of his death was—Hero of Sestos.

95. *in a more . disposition*, in a more complaisant, favourable mood; for *disposition*, in the sense of a temporary mood, cp. *T. N.* ii. 5. 221, *A. C.* i. 5. 53.

98. *Fridays all*, every day of the week, no matter which they be; said with light banter, as though there were some real point in specifying these particular days.

104. *can one . thing* 'you know it is proverbial that one cannot wish for too much of a good thing, and so, as you say you are good, there is no reason why I should not wish for twenty, or any number, like you .

109. '*Will you, Orlando*'—, the questions addressed in the marriage ceremony to the bride and bridegroom respectively are "*Wilt thou have this Woman [or Man, as the case may be] to thy wedded wife [husband],*" etc.

116. *commission*, warrant by which you take me; with a pun on the work *take* in the sense of 'arrest.'

117. *goes before*, outruns, anticipates; for the omission of the relative 'who,' see Abb. § 244.

125, 6. *April, . . May*, full of the tenderness of early spring.

128. *Barbary cock-pigeon*, we have no evidence that this pigeon was more jealous than others of its kind but, remarks Furness, "'Barbary' of itself implies Oriental watchfulness and jealousy."

129. *against rain*, in anticipation of the coming of rain, when parrots in the East are especially shrill; for *against*, in this sense, see Abb. § 142: *new-fangled*, fond of what is new, which Skeat says was the old sense of the word, from "*fangel*, ready to seize ... from base *fauq*, to take .. with the suffix *-el*, .. used to form adjectives descriptive of the agent" .. (*Ety. Dict.*). .

131. *like . fountain*, Whalley supposed there was an allusion to a particular fountain erected in London in 1593, but at the same time confesses that statues, particularly those of Diana, "with water conveyed through them to give them the appearance of weeping figures, were anciently a frequent ornament of fountains."

131-3. *I will do . . sleep*, cp. Cleopatra's instructions to Charmian, *A. C.* i. 3. 2-5; hyen, hyena, generally called the 'laughing' hyena from the sound like a discordant laugh which it constantly utters.

137. *wit*, intelligence.

138. **make the doors upon**, shut the door to prevent its finding an outlet; cp. *C. E.* iii. 1. 93, "the doors are *made* against you"

143. **lack thee**, do without you.

144. **attend**, wait upon.

146. **go your ways**, see note on 1. 2. 178.

147. **prove**, turn out to be; prove when tested.

148. **flattering**, cajoling, false

148, 9. **'tis but one death!** it is but one more in the world who has died of grief, and so I must not complain. Cp. Orlando's words, i. 2. 159-61. Furness thinks Rosalind may be using a quotation from, or making allusion to, some song: **your hour**, the hour at which you promise to return.

✓ 151, 2 **so God mend me**, i.e. may God give me better luck according as I keep my oath: **not dangerous**, that may be used without incurring the danger of profanity.

154. **pathetical**, "in its first sense, means *full of passion and sentiment*. In a ludicrous sense, a 'pathetical break-promise' is a whining, canting, promise-breaking swain" (Whiter)

157. **censure**, here, = reproach, but frequently in Shakespeare with a neutral sense, opinion, whether good or bad.

159 **With no less religion**, quite as religiously; looking upon my promise as equally a religious obligation.

161. **the old justice**, Steevens compares *T. C.* iv. 5. 225, "that old common arbitrator, Time, Will one day end it."

162. **try**, put to the test.

163 **misused**, libelled; cp. *T. S.* ii. 1. 160, "with twenty such vile terms, As she had studied to *misuse* me so"; *M. A.* ii. 1. 246.

164, 5 **we must nest**, we must have you stripped of your man's attire to show that it was a woman who so libelled her own sex.

166, 7. **that .know**, I wish you knew: **fathom**, the singular as in *pound*, *stone*, etc., with a plural adjective; cp. *Temp.* i. 2. 396, "Full *fathom* five thy father lies"

167, 8. **it cannot be sounded**, its depth cannot be measured; *sound* in this sense is from the *F. sonder*, to gauge the depth of water, etc.

169. **bay of Portugal**, a term, Wright is informed, "still used by sailors to denote that portion of the sea off the coast of Portugal from Oporto to the headland of Cintra. The water there is excessively deep, and within a distance of forty miles from the shore it attains a depth of upwards of 1400 fathoms, which in Shakespeare's time would be practically unfathomable"

172. **that same** .. Venus, Cupid.

173. **thought**, melancholy ; **spleen**, caprice.

174. **abuses**, misleads, deceives ; cp. above, in 5. 78

176. **I cannot** Orlando, I cannot endure to have Orlando out of my sight

177. **shadow**, shade, shady spot Cp. *Macb.* iv 3 1, "Let us seek out some desolate *shade*, and there Weep our sad bosoms empty "

## SCENE II

3, 4 **Like a Roman conqueror**, as a victorious general among the Romans was presented to the Senate and people.

5 **a branch of victory**, an emblem of victory, like the laurel boughs and garlands of classical ages ; with an allusion to **branch** to the branching of a stag's horns.

6 **for this purpose**, suited to the occasion.

8. **so**, provided that.

12. **sing him home**, conduct him home with songs.

13. **Take** . **scorn**, be not ashamed.

## SCENE III

2. **much Orlando**, ironical for 'nothing of Orlando,' 'no Orlando' ; cp. Jonson, *Every Man in his Humour*, iv. 4, "Ay, sir, there you shall have him. Yes,—invisible! *Much* wench, or *much* son ! "

4. **to sleep**, an unexpected conclusion in place of 'to hunt,' in order to banter Rosalind.

9 **waspish**, irritable, petulant ; like a wasp buzzing about and ready to sting. \*

11. **It bears** . . **temour**, its contents are of an angry character.

12. **as**, almost redundant ; see Abb. § 115.

13, 4. **Patience** ... **swaggerer**, patience personified would be startled out of herself, and begin to bluster on receiving such a letter : **bear** .. **all**, if one should tamely endure this, one could never rebel against any treatment however gross.

16. **and that**, and *says* that ; the verb being supplied from *calls*.

17. **phoenix**, cp. Milton, *Samson Agonistes*, 1703-5, "Like that self-begotten bird In the Arabian woods embost, That no second knows nor third" ; Lyly's *Euphues and his England*, "As there

is but one phoenix in the world, so there is but one tree in Arabia wherein she buildeth"; *Temp.* iii. 3. 23. 'Od's my will, see note on iii. 5. 43. Furness queries, "Are not all these oaths, in which Rosalind indulges with marked freedom, her attempts to assume a swashing and a martial outside?" Before she donned doublet and hose she uttered none. 'Faith' was then her strongest affirmation, but from the hour she entered Arden we hear these charming little oaths from Ganymede."

18. **Her love** . hunt, it is not *her* love I seek.

19. **Well, shepherd, well**, come, shepherd, confess the truth.

23 **And turn'd love**, and made over to a love that knows no bounds; cp. *T. N.* ii. 5. 224, "It cannot but *turn him into* not able contempt."

24. **a leathern hand**, a hand whose skin is more like leather.

25 **freestone-colour'd**, "of the colour of Bath brick" (Wright).

27. **a huswife's hand**, a housewife's hand, i.e. the hand of one engaged in constant domestic work, which would both make it hard and discolour it.

31 **boisterous**, violent, extravagant in its fury.

32, 3. **she defies** . **Christian**, she sends me a defiance such as a Turk might send to a Christian, i.e. to one towards whom he had a mortal hatred.

34 **giant-rude**, of which the rudeness is something super-human.

35, 6. **blackier . . countenance**, of which the black looks (as being written in ink) are not so black (i.e. terrible) as their purport: **Will you**, would you like to

37. **So please you**, if you are good enough to read it.

39. **She Phebes me**, she writes to me with all the fierceness of her nature; cp. *Cor.* ii. 1. 144, "I would not have been so *frisked* for all the chests in Corioli," i.e. beaten as soundly as *Aufidius* was by Coriolanus; *M. W.* iv. 2. 193, "*Mrs. Page*. Come, Mother *Prat*: come give me your hand. *Ford*. I'll *prat* her." This form of wit was very common with the old dramatists.

41. **burn'd**, set on fire with love.

44. **laid apart**, being laid aside.

48. **vengeance**, injury, mischief.

49. **Meaning me a beast**, meaning thereby that as I have caused her to suffer I must be a beast.

50. **eyne**, for the old plural *eyen*, generally as here for sake of the rhyme.



53. in **mild aspect**, if they looked upon me with the tenderness of love; **aspect**, here, as Wright says, "an astrological term used to denote the favourable or unfavourable appearance of the planets." So in *Lear*, ii. 2. 112, and many other passages.

56. **brings this love**, makes this tender, proffer, of my love.

58. **And by him .. mind**, and I entreat you to make up your mind and entrust him with the information.

59. **kind**, "natural and kindly affections" (Caldecott).

61. **Of me ... make**, of myself and all that it is in my power to proffer.

62. **by him, deny**, by him send me word that you decline my love.

67, 8. **an instrument**, with a play on the word in the two senses of tool and musical instrument.

70. **tame snake**, "this term was frequently used to express a poor, contemptible fellow" (Malone).

72, 3 **and not a word**, without a word.

74 **ones**, if this is the genuine reading, it is an inadvertence of Shakespeare's, but one so unlikely that Wright's conjecture 'one' seems almost certain.

75. **purlieus**, borders, outskirts.

76. **fenced about**, closely surrounded by.

77. **West place**, it is to the west of this spot: **neighbour bottom**, the valley close by; for **neighbour**, as an adjective, cp. *L. L. L.* v. 2. 94, "I stole into a *neighbour* thicket by"; and for **bottom**, i. *II. IV.* iii. 1. 105, "It shall not wind with such a deep indent, To rob me of so rich a *bottom* here."

78, 9. **The rank place**, if you leave the row of osiers on your right hand and go straight forward you will come to the place; **Left**, being left; see Abb. § 377.

80. **doth keep itself**, has no one to watch it; is without any housekeeper.

83. **should I know**, I ought to know.

84. **Such .. years**, those whom I seek being described to me as wearing such garments as yours and as being of such an age as I should guess you to be.

85. **Of female favour**, in looks resembling a girl: **bestows himself**, behaves; cp. *T. G.* iii. 1. 87, "Now therefore would I have thee to my tutor— ... How and which way I may *bestow myself* To be regarded in her sun-bright eye"; ii. *II. IV.* ii. 2. 186,

"How might we see Falstaff *bestow himself* to-night in his true colours, and not ourselves be seen?"

86. *Like a ripe sister*, more like an elder sister than a brother. Lettsom conjectures '*but bestows himself like a right forster*', a conjecture which finds much favour with Dyce and Furness. But we have nothing in the play which would countenance Orlando in thus describing her, while *ripe sister* agrees with the words "Of female favour."

87. *low*, possibly here an ellipsis of the comparative inflection: *browner*, darker in complexion; due to the "unber" of i. 3 106.

88. *I did for*, in ll. 75, 6.

89. *It is are*, now that you put the question, I may admit that the house belongs to us; you before only asked where the house *was*, and it might have looked like boasting to mention, unasked, that the house was ours. In the previous line Capell would read 'owners,' but it seems more probable, as Clarke says, that Oliver, "wholly occupied with Celia," used the singular, and that she, "with the usual delicacy, modesty, and generosity which characterize her, especially where sharing all things equally with her cousin is concerned, answers by a word that comprehends them both as joint owners."

90. *doth commend*, sends his greetings.

92. *napkin*, handkerchief; the usual sense in those days; cp. e. g. *T. S., Ind.* i. 127, i. *H. IV.* iv. 2 47.

94. *will know*, care to know.

95. *handkercher*, Shakespeare uses both this form and the more correct one, 'handkerchief'; 'kerchief,' a piece of cloth for covering the head, from O. F. *couvrir, couvrir*, to cover, and *chef*, head.

100. *Chewing fancy*, ruminating upon the sweet and bitter thoughts of his love; for food, Staunton, Dyce, and others read *cud*, due originally to Sir Walter Scott, and a common word in old writers in this figurative sense.

101, 2. *he threw himself*, as he chanced to glance on one side, this object met his view.

104. *dry antiquity*, age which had drained it of its sap.

105. *o'ergrown with hair*, hair and beard that had become long and unkempt in his wanderings.

107. *gilded*, gay coloured; used again of a snake, *Lear*, v. 3, 84; of a newt, *Tim.* iv. 3. 184; of a butterfly, *Cor.* i. 3. 66; of a fly, *Lear*, iv. 6. 114.

108, 9 **Who** . **mouth**, which, quivering and hissing, threatened to dart between his opened lips; for **Who**, personifying an irrational antecedent, see Abb. § 264.

111. **with indented glides**, with the sinnous motion usual to snakes.

113 **with udders** dry, and therefore hungry; cp *Lear*, iii. 1 12, "This night, wherein the *cub-drawn* bear would couch," i. e. the bear whose udders had been drained by its young.

115. **When that stir**, for the moment of the man's awaking; for **should**, used in a subordinate sentence, see Abb. § 326.

116. **disposition**, nature

117. **To prey** dead, for this common belief Grey quotes Holland's translation of Pliny, "The Lion alone of all wilde beasts, is gentle to those that humble themselves vnto him, and will not touch any such vpon their submission, but spurēth what creature soever lieth prostrate before him."

121. **render**, describe; cp. *H. V. i. 1. 44*, "List his discourse in war, and you shall hear A fearful battle *rendered* you in music"; *Cymb.* ii. 4 119, in 4. 153.

124. **But, to Orlando**, but, to come to the subject of Orlando; Rosalind is not interested in the character of Oliver, but eager to hear how Orlando behaved in the matter of that brother's danger.

125. **Food**, as food; to be the prey of.

128 **nature**, natural affection, brotherly feeling. **his just occasion**, the excuse which he might justly have pleaded for leaving to his fate a brother by whom he had been treated in so unnatural a way.

130. **hurtling**, tumultuous encounter; cp. *J. C. ii. 2. 22*, "The noise of battle *hurtled* in the air," which is imitated in Gray's *Fatal Sisters*, l. 4, "Iron sleet of arrowy shower *Hurtles* in the darkened air." The primary meaning is that of *dashing against*.

134. **but 'tis not I**, i. e. but I am now an utterly changed man.

135, 6 **since my am**, since, now that I am so changed, a comparison between what I once was and what I have become is pleasant to me.

137. **for**, as regards: **By and by**, I will come to that directly.

138, 9. **When .. bathed**, when with tears of reconciliation each of us had told the other what had happened to him since we last met.

\* 140. **As**, as for instance. After this line, the narrative being so imperfect, it has been supposed that something has been lost.

It is enough, perhaps, to suppose, with Keightley, that Oliver breaks off in his speech, probably from emotion.

142 **entertainment**, cordial welcome.

145 **here**, pointing, as he speaks, to his own arm .

149. **Brief**, in brief ; to cut my tale short ; cp *Per. m. Pro.* 39, " *Brief*, he must hence depart to Tyre " : **recover'd**, *sc.* from his faint

150 **space**, *sc.* of time ; cp *Temp.* i. 2. 279, " within which *space* she died " **strong at heart**, having fully recovered

151. **as I am**, though I am

158. **There is more in it**, it is not the mere sight of blood that has made him swoon **Cousin**, forgetting herself in her alarm.

161. **take arm**, lean upon his arm for support.

164. **a body**, anybody, a person . cp *T. S. v.* 2. 40, " *an* hasty witted *body* Would say your head and butt were head and horn "

167, 8 **there is earnest**, your change of complexion, your sudden paleness, shows that your emotion was real ; **earnest**, a substantive

172, 3 **by right**, properly .

177. **How you excuse**, whether you accept my brother's apology for his absence .

#### ACT V. SCENE I

1. **a time**, *i.e.* to get married

3, 4 **for all saying**, in spite of all the old gentleman said against him ; see iii. 3. 70-4

8, 9. **he hath world**, he has no claim whatever upon me.

10. **meat and drink**, a regular feast.

11, 2. **we shall be flouting**, we can't resist the opportunity for a joke : **hold**, restrain ourselves

14 **God . even**, *i.e.* God give you, etc. The expression is found in a variety of forms, 'God dig-you-den,' 'God gr' god-den,' 'God ye god-den.'

25 **so so**, pretty fairly.

28. **a pretty wit**, my fair share of intelligence.

36. **Give me your hand**, let's be friends.

41. **do consent**, are of one and the same opinion : **ipse**, Lat. for 'he himself.'

45. **in the vulgar**, in ordinary and less polite language

48, 9. to understanding, that you may the more clearly understand me.

51. deal thee, have recourse to poison in dealing with you : *bastinado*, cudgelling; from Span *bastonada*, a cudgelling, caning; used figuratively in *K. J.* iv. 1. 463. No reference to the Eastern method of beating the soles of a culprit's feet with a stick. The word was also used of the stick or cudgel itself.

52. I will faction, I will strive with you by means of conspiracy; to *bandy* is properly to beat forwards and backwards, and in its literal sense is used especially of striking the ball at tennis, the two opponents standing at opposite ends of the court.

53. o'er-run thee with policy, outwit you by stratagem.

56. God merry, may God give you happiness; merely a form of farewell; so "rest you well," *M. M.* iv. 3. 186; "rest you fair," *M. V.* i. 3. 60; "rest you happy," *A. C.* i. 1. 62.

59 attend, follow you.

## SCENE II.

3, 4. persevere her, press the matter till you make her your wife; *persevere*, always so spelt in Shakespeare, except in the quartos of *Lear*, iii. 5. 23, and accented on the second syllable.

5 Neither call question, do not argue about the rashness of the proceeding; for *call in question*, in the sense of considering, discussing, cp. *J. C.* iv. 3. 165, "Now sit we close about this taper here, And *call in question* our necessities."

8, 9. consent other, agree with both of us as to our marrying: to your good, for your advantage.

11. estate upon you, settle, bestow, upon you; cp. *Temp.* iv. 1. 85, "some donation freely to estate On the blest lovers."

14. all's, all his.

18. sister, "Oliver has a double reason for calling *Rosalind* 'sister': he calls her so, because she is the girlish-looking brother of the woman he hopes to marry, and because she is the youth whom his own brother courts under the name of a woman. It should be remembered, that in the very first scene where they meet, Oliver thus addresses her: 'I must bear answer back how you excuse my brother, *Rosalind*'" .. (Clarke).

28. I know .. are, I know what your meaning is. Cp. *Hamlet*. i. 5. 150, *Lear*, iv. 6. 148.

60. thrasonical, from *Thraso*, the name of a braggart in the *Phrynichus* of Terence: 'I came ... overcame,' i.e. my conquest

was instantaneous ; the well known boast made by Cæsar in his despatch to the Senate after defeating Pharnaces, King of Pontus, B.C. 47, *Veni, vidi, vici*. Cp. ii. *H. IV.* iv. 3. 45, *Cymb.* iii. 1. 24.

35. in **these degrees**, proceeding by these degrees ; with a pun on **degrees** in its radical sense of 'step' and **stairs** in the next line.

36. **incontinent**, immediately ; literally without putting any restraint upon themselves ; cp. *R. II.* v. 6. 48, "put on sullen black *incontinent*", *Oth.* iv. 3. 12, "He says he will return *incontinent*."

37. in the very . **love**, in the very frenzy of love : **wrath**, used for the sake of the joke in the next line : **they will together**, nothing can keep them from coming together.

38. **clubs . them**, "'clubs' was originally the popular cry to call forth the London apprentices, who employed their clubs for the preservation of peace" (Dyce); cp. *T. A.* ii. 1. 37, "*Clubs, clubs!* these lovers will not keep the peace."

39. **bid**, invite ; literally to *pray*.

40. **nuptial**, singular, as generally (perhaps always, for the exceptions are of doubtful authority) in Shakespeare. On the other hand we have in *J. C.* iv. 3. 105, "his **funerals**," corresponding with the Lat. *funera*, F. *funérailles*.

40, 1. **how bitter . . eyes**, how bitter it is to see a man in the enjoyment of a happiness denied to oneself.

41, 2. **By . . more**, in proportion to the bitterness of seeing, etc.

45. **cannot serve your turn**, cannot do for a bride in the place of her you love so dearly.

47. **I can . . thinking**, no, for I can no longer live on imagination.

50. **of good conceit**, "of good intelligence or mental capacity" (Wright).

52. **insomuch I say**, because I say, for saying : **know**, emphatic.

53, 4. **draw a belief . me**, induce you to believe something the result of which will be to do, etc.

56. **three year**, see note on iii. 2. 284 : **conversed**, associated ; in which sense the substantive *conversation* occurs frequently.

57. **damnable**, deserving of condemnation, like most magicians.

58. **gesture**, bearing, outward demeanour.

59. **cries it**, for this indefinite use of **it**, see Abb. § 226.

62. **inconvenient**, displeasing, disagreeable.

63. **human . danger**, "that is, not a phantom, but the real Rosalind, without any of the danger generally conceived to attend the rites of incantation" (Johnson).

65. **tender dearly**, hold very precious; **tender**, in this sense, from *F. tendre*, adjective, tender, soft, delicate

65, 6. **though magician**, though my confession of being a magician exposes me to such dangers. Wright gives the purport of two severe statutes, 5 Elizabeth, cp 16, and 1 James I, ch. 12, passed against magicians.

66, 7. **put you array**, dress yourself in your best; put on the wedding garment.

72. **study**, aim

74. **followed**, *sc* as a suitor.

75. **Look upon him**, let your regard be given to him, not to me.

87. **fantasy**, "fancy or imagination, with its unaccountable anticipations and apprehensions, as opposed to the calculations of reason" (Craik, on *J. C.* ii 1 197)

89. **observance**, readiness, anxiety, to meet the wishes of the loved one.

90. **all .. impatience**, all patience in enduring caprice, all impatience in longing for the reciprocation of love

91. **observance**, for this word, which can hardly have been repeated by Shakespeare, 'obaisance,' 'obedience,' 'endurance,' 'deservance,' have been variously conjectured.

96. **to love**, for loving; the indefinite infinitive.

99. **Why ... too**, how come you also to say, etc. **Why** has been unnecessarily altered to 'who' or 'whom,' and **too** to 'to.'

102, 3. **'tis like . moon**, Malone says that this is borrowed from Lodge's *Novel*, "I tell thee, Montanus, in counting Phæbe, thou barkest with the wolves of Syria against the moone"; but, as Caldecott remarks, in Lodge the phrase "imports an aim at impossibilities," while here it seems to mean nothing more than that Orlando's words are as discordant to her ears as the monotonous howling of wolves. Why **Irish**, no one has discovered. In *i. H. IV. iii. l. 240, 1*, Hotspur says, "I had rather hear Lady, my brach, howl in Irish," as though the language were very discordant, and possibly there may be an allusion to Irish disaffection.

## SCENE III.

4 **dishonest**, immodest, unchaste; cp. *II. V. i. 2* 49, "holding in disdain the German women For some *dishonest* manners of their life"; so "dishonesty," *M. W. iv. 2.* 140, "Heaven be my witness you do, if you suspect me in any *dishonesty*," said by Mrs. Ford to be world, "to be married, to commence house-keeper" (Dyce). Cp. *M. A. ii. 1.* 330, 1, "Thus goes every one to the world but I, I may sit in a corner and cry heigh-ho for a husband"; *A. W. i. 3.* 19, 20, "if I may have your ladyship's good will to go to the world, Isabel the woman and I will do as we may."

8. We are for you, agreed

9. **clap into 't roundly**, go to work without more ado; cp. *M. M. iv. 3.* 43, "I would desire you to *clap into* your prayers, for, look you, the warrant's come," i. e. and you have no time to lose if you wish to make your peace with heaven; so, transitively, to 'clap on,' to put on hastily, *A. C. iii. 10.* 20, to 'clap to,' to shut hastily, *Cor. i. 4.* 51; to 'clap up,' to arrange hastily, *T. S. ii. 1.* 327 **roundly**, straightforwardly; cp. *i. II. i.* 2. 24, *T. S. iv. 4.* 108 **hawking**, clearing the throat.

10. 1. **which are voice**, which are only the tricks and excuses with which those conscious of a poor voice preface their singing; for the transposition of **only**, see Abb § 420.

12. I **faith**, certainly, by all means

12. 3. **and both in a tune**, and both as one, in thorough unison.

14. **It was**, there was; for the singular verb preceding two plural substantives, see Abb § 335.

15. **With a hey nonino**, one of the unmeaning refrains common in old ballads.

17 **the only . time**, "the aptest season" for marriage" (Steevens).

20. **Between rye**, Ridgeway asks, "Is there not here a reference to the ancient system of open-field cultivation? The cornfield being in the singular implies that it was the special one of the common fields which is under corn for the year. The common field being divided into acre-strips by balks of unploughed turf, doubtless on one of these green balks, 'Between the acres of the rye These pretty country folks would lie'"

26. **How that . . . flower**, singing how a life faded as quickly as a flower; the verb is to be supplied from *carol*, l. 24.

28 **take**, seize it before it eludes you.



30. For love prime, for love attains its highest perfection.

32, 3 though there untuneable, though the words of the songs had but little in them, the music was in keeping with the poverty of the thought. Instead of qualifying his unfavourable criticism by saying 'though the matter was worthless, the manner was good,' as the word though would imply that he was about to do, Touchstone unexpectedly condemns both: ditty, literally anything dictated for writing, then a song, generally of a plaintive character; for untuneable Theobald conjectured 'untuneable,' which many editors adopt; but tune and time were formerly synonymous, and the page purposely substituted the one word for the other in order, as Wright says, "to give Touchstone an opening for another joke."

34. deceived, mistaken.

34, 5. we lost time, the page uses the words in the sense of singing in time.

36. time lost, time wasted

#### SCENE IV.

4. As those fear, like those who in hoping doubt whether they are not cherishing a phantom, but have no doubt as to the reality of their fear.

5 whiles urged, while I again impress upon you the agreement made between each of you and myself; to urge is frequently used in Shakespeare simply as = to mention, but here as a reiteration of the agreement made in Scene ii. it seems to mean 'impress.'

8 would I, I should be willing, desirous, to do.

11. be willing, the subjunctive implying doubt.

18. to make even, to make everything smooth, to smooth away all difficulties; on l. 25 below, Steevens compares *M. M.* iii. l. 41, "yet death we fear That makes these odds all even."

22. Or else refusing me, or if you refuse me; to wed, that you will wed.

25. To make ... even, to resolve, satisfy, all, etc.

27. lively, lifelike; cp. *Tim.* i. l. 38, "livelier than life"; and the adverb in the same sense, *Tim.* v. l. 85, *W. T.* v. 3. 19: touches, traits, as above, iii. 2. 131: favour, outward appearance.

32. desperate, in the sense that magicians, having made a compact with the devil, had no hope of salvation; cp. *Temp.*, *Epilogue*, 15, 6, "And my ending is despair Unless I be relieved by prayer," said by Prospero in the character of a magician

34. Obscured ... forest, hidden somewhere within the recesses

of this forest; **Obscured**, with an allusion to the power of magicians in making themselves invisible, and perhaps in **circle** to the magic rings drawn by them in the practice of their art

35. **toward**, in course of preparation; cp. *M. N. D.* iii. 1. 81, *Hamlet*, v. 2. 376.

36. **coming to the ark**, see *Genesis*, vii. 2.

39. **motley-minded**, like a Fool in mind, if not in dress.

42, 3. **put me to my purgation**, call upon me to clear myself of the doubt cast upon me: **a measure**, a grave and solemn dance resembling the minuet of later days.

44. **politic**, artful, cunning, diplomatic.

45, 6. **and like one**, and was near having to 'go out' in one of them; **like**, on the point; cp. *M. W.* iv. 5. 119, "I was *like* to be apprehended for the witch of Bramford."

47. **ta'en up**, taken up, made up, accommodated; cp. below, l. 91.

48, 9. **was upon cause**, had its basis in the seventh of those provocations to a quarrel recognized among gentlemen; see note on l. 64, below. **like**, take into your good favour.

52. **God 'ld you**, a phrase used in returning thanks, corrupted from 'God yield you'; cp. above, iii. 3. 62. **I desire like**, I have the same good wishes in respect to you; for **of**, in this sense, cp. *M. V.* iv. 1. 402, "I do *desire* your grace of pardon."

53. **country copulatives**, rustics who are anxious to be coupled in marriage.

53-5. **to swear breaks**, to take the binding oath of marriage and to break it afterwards: **an ill-favoured thing**, a wench plain enough in looks.

56. **humour**, fancy, caprice.

57. **honesty**, modesty, chastity

58. **your**, see note on iii. 4. 10

59. **very sententious**, very ready and pithy in his repartees.

60. According to, in the way of the fool's bolt, cp. *H. V.* in 7. 132, "A *fool's bolt* is soon shot," i.e. he is ready to aim his shafts (his words) at any mark

60, 1. **and such dulcet diseases**, possibly means 'and such pleasant freaks of irrelevancy as a fool indulges in'; unless Touchstone is intended here to overshoot himself in aiming at wit.

64. **Upon ... removed**, "in Touchstone's calculation," says Hullwell, "the quarrel really was, or rather depended upon, the

*lie direct*, or the seventh cause. Six previous causes had passed without a duel; there were six modes of giving the lie, none of which had been considered sufficient to authorise a combat; but the seventh, the *lie direct*, would have been the subject of a quarrel, and this is also what is to be understood by a "lie seven times removed." The absurdity of the dispute just terminating before the necessity of fighting had arrived, and of there being two lies of higher intensity than the *countercheck quarrelsome* 'I lie,' is evidently intentional." This seems satisfactory, though Furness remarks, "It is, I am afraid, a waste of time to attempt to reconcile any discrepancy in Touchstone's category of lies and causes." And perhaps after all one is not over-anxious to square him by any rule of logic.

65. *seeming*, seemingly, with a more seemly carriage: I did *dislike*, I expressed my dislike of.

70. *Quip*, taunt, sarcasm, gibe. *Modest*, keeping within the bounds of moderation, in no way outrageous.

71. *disabled my judgement*, said that my opinion in such a matter was worthless.

75. *and so to*, and so by the next step arriving at, etc.

80. *and parted*, the measuring of swords (in order to make sure that neither had the advantage of the other in length of weapon) being of course usually preliminary to fighting, not to parting.

83. *we quarrel book*, everything in such matters is laid down with rigid precision. Warburton supposed that the particular book here alluded to was a very ridiculous treatise by one *Vincenzio Savio*, 1594. In this he treats of various ways in which the lie may be given and received, though the connection of his treatise with Touchstone's speech is, says Furness, "really very slight; there is in it nothing of the enumeration of causes, and there can be scarcely a doubt that the names for the 'degrees' are wholly Shakespeare's own." If any special book is referred to at all, Furness thinks it may have been one entitled "*The Booke of Honor and Names, wherein is discoursed the Causes of Quarrell, and the nature of Injuries, and their Repulses*, etc., 4to, 1590."

84. *books for good manners*, which were common in those days.

91. *take up*, make up, arrange; cp. above, l. 47.

94. *swore brothers*, swore eternal friendship to each other. The allusion is to the *fratres jurati*, sworn brothers of the days of chivalry, when companions in arms mutually bound themselves by oath to share each other's fortune. Cp. *II. V. ii. l. 13*, *M. A. i. l. 73*; i. *H. IV. ii. l. 47*.

98. **a stalking-horse**, a horse whether real, or a stuffed figure made of cloth, behind which the sportsman approached the game without being discovered. The phrase is common nowadays in a figurative sense.

98, 9 **under that**, under cover of which disguise; by presenting that in front of himself.

101. **made even**, all difficulties being smoothed away.

102. **Atone together**, are brought into harmony with each other. **atone**, literally to make *at one*, is again used intransitively in *Cor* iv 6. 72, "He and Aufidius can no more *atone*"; but elsewhere transitively.

107. **Whose heart is**, whose heart has been wholly given to her; *her* is Malone's correction of the folio 'his.'

111 **sight**, Johnson conjectured *shape* in consequence of Phebe's answer, and Walker adopting that reading explains it as *dress*.

112. **If sight true**, if one may trust one's sight and if the form before me is not an illusion.

113 **my love adieu**, there is an end to the love I have cherished.

117 **I bar confusion**, I will allow none of this confusion.

122 **If truth contents**, "if there be truth in truth, unless truth fails of veracity" (Johnson).

123. **cross**, affliction, misfortune.

122-6. Said respectively to (1) Rosalind and Orlando, (2) Celia and Oliver, (3) Phebe, (4) Audrey and Touchstone.

125. **You .. accord**, you must bring yourself into harmony with his love, reciprocate it.

126. **to your lord**, as, for, your master.

127. **are sure together**, are united in bonds which nothing can loosen.

128. **As weather**, as surely as foul weather is the companion of winter.

130. **Feed .. questioning**, satisfy yourselves by inquiring of each other how these things have come about.

131, 2, **That reason .. finish**, that wonder at your coming together in this manner may give way at the touch of reason, and these matters come to a happy conclusion.

133. **Juno's**, as the protectress of women and especially as presiding over marriage.

136. **High**, sacred. Furness understands the word as an adverb qualifying **honoured**. White strongly suspects this song, and thinks it not improbable that the whole of Hymen's part is from another hand than Shakespeare's.

140. **Even daughter**, . degree, nay, rather my daughter, and welcome as a daughter.

141. **eat my word**, break my promise.

142. **Thy faith . combine**, your constancy binds my love to you, constrains me to return your love : said to Silvius.

148. **Address'd power**, prepared a mighty force ; **Address'd**, ultimately from Lat. *directus*, straight ; **power**, used constantly by Shakespeare, both in singular and plural, for forces, army.

149. **In his own conduct**, led by himself.

152. **religious man**, recluse, one devoted to religion.

153. **question**, conversation, discourse.

156. **restored**, being restored.

157. **This to be true**, that this is true ; see Abb § 354.

158. **engage**, pledge, stake.

159. **Thou offer'st wedding**, the wedding present you make (i.e. in the news you bring) is a handsome one.

161. **A land dukedom**, a territory complete ; for **at large**, = on a large scale, cp. *T. C.* i. 3. 346, "The baby figure of the giant mass Of things to come *at large*." Rosalind, as the Duke's only child, would inherit his possessions.

162. **do those ends**, complete those purposes.

163. **begot**, devised ; for the curtailed form of the participle, see Abb. § 343.

164. **every**, for this word used as a pronoun, see Abb. § 12'

165. **shrewd**, bitter ; originally the passive participle of *shrewen*, to curse

166. **our returned fortune**, the prosperity which has come back to us.

167. **According . . states**, in proportion to the estates which formerly belonged to them. for **states**, cp. *M. V.* iii. 2. 262, "When I told you My *statè* was nothing, I should then have told you That I was worse than nothing" ; i. *H. IV.* iv. 1. 46, "were it good To set the exact wealth of all our *states* All at one cast ?"

168. **new-fall'n dignity**, the restored dukedom.

169. **fall into**, adapt yourselves to.

171. **with measure . . fall**, with fullest joy abandon yourselves to the dancing ; cp. *R. J.* ii. 6. 24, "if the *measure of my joy* Be heap'd like mine" ; *Luke*, vi. 38, "Give, and it shall be given unto you ; good measure, pressed down, and shaken together, and running over, shall men give into your bosom" ; and for *measures*, see note on l. 41, above.

172. **by your patience**, with your permission.

173. **a religious life**, the life of a recluse.

174 **And thrown .. court**, and abandoned the pomps and vanities of a life at court.

176. **convertites**, converts ; used again in *K. J.* v 1. 19.

177. **much matter**, much worth hearing and reflecting upon.

178. **bequeath**, give ; see note on i. 1. 2.

179. **patience**, endurance of your wrongs and troubles ; for the singular verb, see Abb. § 336.

181. **allies**, bosom friends.

182. **You bed**, you to a marriage which you have well deserved by your long constancy.

183, 4. **for thy loving victuall'd**, for your union is not likely to be for long a loving one ; you are not furnished with those qualifications which make a married life permanently happy.

188. **your abandon'd cave**, your retreat which you have now abandoned to return to the pomps of your former life ; said with his usual caustic severity.

#### EPilogue.

1. **It is not ... epilogue**, G. S. B. (*The Prologue and Epilogue*) points out that in the early age of our drama it was not the general practice to assign the Prologues and Epilogues to the characters of the play, and that in 1609 it was a novelty for a female character (not a woman, for women did not act till after the Restoration) to speak a Prologue. He quotes the stage directions to *Every Woman in Her Humour*, "Enter Flavia, as a Prologue", and having entered, she says, "Gentles of both sexes, and of all sorts, I am sent to bid ye welcome. I am but instead of a Prologue, for a she-Prologue is as rare as a usurer's alms."

2. **unhandsome**, improper

3. **good wine needs no bush**, Steevens says, "It appears formerly to have been the custom to hang a tuft of ivy at the door of a vintner. I suppose ivy was chosen rather than any other plant as it has relation to Bacchus. So in Gascoigne's *Gloss. of Government*, 1575, 'Now a days the good wyne needeth none ivye garland.' Again in *Summer's Last Will and Testament*, 1600, 'Green ivy-bushes at the vintners' doors.'"

7, 8. **insinuate with you**, find my way into your favour ; ingratiate myself ; cp. *V. A.* 1012, "With Death she humbly doth *insinuate* furnished, dressed ; cp. above, iii. 2. 216.

9. **become me**, be fitting in me.

10. **conjure**, adjure : perhaps with an allusion to the sense of the word as used in reference to magicians, to influence by magic.

12 **as please you**, Walker suggests with great probability that there may be a double meaning here, not merely 'as it pleases you, i. e. if you are so pleased,' but "as may be acceptable to you"; **as please you** seems to be used impersonally like 'so please you.' The logic of this badinage is not very clear, but apparently the meaning is, 'I charge you, O women, by that feeling which is the strongest in your natures, namely, the love you bear to men, to like the play; and by the similar feeling which is strongest in your natures, namely, your love towards women, I charge you also, O men, to like the play.'

14, 5. **that between please**, so that between you both, taking men and women together, the play may find acceptance

15 **a woman**, see note on l. 1, above

17. **that liked me**, that pleased me; for this construction, properly impersonal, see Abb § 297 : **defied**, disliked, had an aversion towards.

19 **for my kind offer**, for the polite words I have just used **bid me farewell**, wish me all good fortune.

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